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COMICS BUYER'S GUIDE®

kp

JUNE 27, 2003

#1545

a Krause Publication

HEADS UP ON *HULK*!

Marvel's third 2003 movie opens June 20!

Visit the set and cast, Page 16!

She may be May, but she's not shipping until July!

Wait a minute! They're *who*?

The first of the new Epic titles is *Trouble* #1 (of five), and solicitations have revealed little of the storyline. It wasn't until a retailer meeting at Wizard World East that Marvel revealed that the series, written by Mark Millar with art by Terry and Rachel Dodson, features two teen couples. One of the couples is Richard and Mary. The other? Ben and May.

Marvel President and COO Bill Jemas told retailers, "No one will ever know whether it's *this* Ben and May. You either really want it to be or you really don't want it to be. It's perfectly consistent with that scenario and was conceived with that scenario in mind. But it's not connected with Spider-Man *overtly*."

Trouble reviews on **Page 20** and **22**

Ben and May share an intimate moment in *Trouble* #1.

THE A LIST

Trouble #1
Crux – Test of Time
Arsenic Lullabies #1-3
Ranma½ Vol. 1
Human Defense Corps #1
Cities of the Fantastic: The Invisible Frontier
Review section, Page 20

CURRENT COMICS

Beckett brings back The Terminator!

Read all about it on Page 15; Current comics news begins on Page 12

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The Captain indulges his editor's wish!

Dear Captain, Page 30; Nostalgia Features begin on Page 26

THE GUIDE

CGC identifies a new pedigree!

Read all about it on Page 40; Tales from the Database, Page 41

What's shipping this week? Page 13

Visit www.comicsbuyersguide.com

cover story

PERSONAL VISIONS PACK FUND-RAISER

The local project that grew into a charity comic book features work by comics stars. *More Fund Comics* could, its producers hope, raise the most money for a single project for the Comic Book Legal Defense Fund. The 128-page black-and-white book, to be released in conjunction with the Baltimore Comic-Con Sept. 20-21 for $10, will feature a Hulk cover by George Pérez and stories by John Romita, Adam Hughes, Mike Oeming, Frank Cho and Scott Kurtz, Jerry Ordway, Erik Larsen, John Romita, Jr., Stan Sakai, Butch Guice, Geoff Johns, and many more. It will be priced at $10.

Marc Nathan of Cards, Comics, and Collectibles in Baltimore, John Gallagher of Sky-Dog Press, and cartoonist Cho came up with the concept during a convention dinner. Since that dinner, the project has grown from what was intended to be a book featuring Baltimore-local creators to a book that, convention organizer Nathan told ***CBG***, he hopes will set a record for most money raised for the CBLDF.

"What is very exciting is that, since the momentum has built, people have become more and more excited," publisher Gallagher told ***CBG***. "A lot of these guys work for Marvel and DC and they love doing that, but I am sure they would love to have that one personal vision that they have published."

Read all about it on **Page 12**

John Gallagher (left) and collaborator Rich Faber (right) show the cover of the CBLDF fund-raiser *More Fund Comics*.

CBLDF RECORD IS TARGET FOR BOOK PROJECT

Photo by Maggie Thompson. Marvel Characters © 2003 Marvel Characters Inc.

This issue was shipped June 9

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage see page 43

Comics graded CGC 9.8 are selling for 11.7 times guide — PRE-1990 comics

Comics graded CGC 9.6 are selling for 6.7 times guide — PRE-1990 comics

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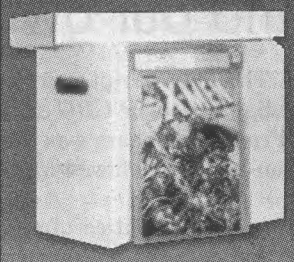

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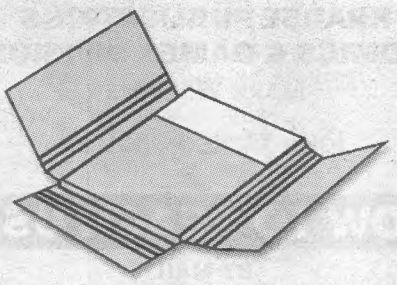

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11-15	12.25	14.00	14.75	17.50	25.50	43.75
16-20	14.00	16.75	17.75	21.75	29.50	56.50
21-25	16.75	18.50	21.75	23.50	33.00	75.75
26-30	18.50	20.75	24.00	27.50	34.00	86.75
31-35	21.50	24.00	27.00	32.75	35.00	97.75
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EDITORIAL

Charity begins with us

We can support community needs – and our own

Maggie **Thompson**

Philadelphia's convention was, judging from what everyone I talked with told me, bigger and better than last year's show — which everyone *also* commented positively on.

No one I spoke with by the time I had to leave the show to catch a plane Sunday morning had had anything negative to say about the convention, and the level of excitement was high throughout the weekend.

On the other hand, a concern that is growing in the industry is whether, now that we're getting attention from mainstream media again, we may be set up as the targets of another comic-book witch-hunt.

We're creating in a fragile universe these days. While the History Channel announces that *Comic Book Superheroes Unmasked* will air June 23 and a number of properties are being readied for movies and TV, we draw attention. As bookstores expand shelving available to traditional comic books and manga, individual circulations for many classic titles are down and Fantagraphics asks for a short-term infusion of purchases directly from the company to see it through a tight month.

And, in the midst of it all, rumor has it that pressure is being brought to bear on recipients of some convention charities not to accept donations from those conventions.

We'll continue to monitor a situation in which some shows which have made massive donations to charities in the past have had this year's offerings turned down. Anti-comics hate mail (especially hate e-mail) may be on the rise again. It's nothing new. In fact, we're preparing to run the next installment of Steve Mitchell's incredible history of anti-comics forces. The manuscript is in for the latest in the series that began in ***CBG*** 18 years ago. (If you thought Fredric Wertham was the first to criticize comics, you haven't followed Mitchell's series over the years.)

But these days, we have charities of our own that we can support and decades of experience in promoting and helping those in our industry who need help. Moreover, countless people in entertainment industries grew up on comics and know more about them than did people in those same positions years ago.

In the meantime, let's support those charities of our own. If Charity X doesn't want thousands of dollars of convention money, I'll bet ACTOR or the CBLDF could use it — in the first case to help needy professionals and in the latter to help comics stores, in case the pressure groups targeting conventions today decide to hit Mom and Pop operations tomorrow.

ACTOR is getting industry support. A Commitment to Our Roots provides a variety of funds to a variety of comics professionals in need. Its services extend not only to cash payouts for specific cases but extend to putting working pros to work on paying jobs. Goals include eventual services like health coverage, and the better funded its coffers, the more stable can be the lives of people who have provided our entertainment. The Comic Book Legal Defense Fund has helped stores around the country stay open. So, convention organizers, you can support worthy causes within the field, if you're briefly discouraged from helping such causes outside it. ✦

LETTERS

CONSIDER *ALL* THE COSTS

Guy Rose
Chesterfield Richmond Comic Collectors
6413 Old Bern Rd.
Chesterfield, VA 23832

Letters **To The Editor**

I am writing to add insight concerning comics purchases on eBay and other auctions.

I think the powers that be that report pricing for sales on these types of purchases are missing the boat on the majority of prices.

As a longtime comics collector (40 years), I have purchased a lot of comics. I have also been a comics seller at conventions for 30 years, so I am fairly knowledgeable in the field of comics costs.

When I bid on a comic book in an auction, I always factor the cost of delivery into my bid and, therefore, into my cost. If I bid and get, say, an *Amazing Spider-Man* #150 in Good + for $2 and have to pay $4 postage, the *actual* price I paid is not $2, but $6. That is the price I am paying to own this comic book.

If you are buying *All-Flash* #29 in Good + for $125, the $4 postage cost is not so prominent but is still there. In the case of the *All-Flash*, the postage was a modest 3% of the purchase price, but, on the *Spider-Man*, it was a whopping 200%.

If you are only looking for trends in high-grade key or older comics, then the delivery cost factor is low, but for lower-grade and newer comics, if you only use the purchase price as a guide, you are sadly underestimating what the purchaser actually paid for this item.

That said, I feel that all studies of sales on eBay and in auctions should factor in a $3 to $4 cost addition to the price realized, because it cost the buyer that much to own the issue.

CBG OTHER OPINIONS

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I know in the case of the seller of the above-mentioned *Spidey* #150, that seller may have only received the $2 because he had to use the $4 he received to mail the item. The buyer, on the other hand, feels that he paid $6 for the comic book, and is saying by purchasing it that he feels the book is worth the $6 cost — and he adds $6 to his comics inventory cost, not $2.

If you factor this delivery cost into any eBay transaction under $20, I would suspect that many of these items sold at or above the *Overstreet Guide*, not under it. That said, I feel that the prices of lower grade and newer comics are being understated, and these comics are actually selling *above Guide* in many instances. Do any other eBay buyers feel this way?

If the comic book I paid $6 for is only worth $2 because the cost of shipping was not included, then I made a really bad purchase. I know of no other business that does not include delivery or shipping in their cost of items sold, so I think that Bob Overstreet, ***CBG***, and anyone else reporting prices realized from eBay auctions should factor in a shipping cost to the final realized price, since that is what it cost the purchaser to acquire the comic book.

This could be done by adding a set average-cost factor to each ending price. I know shipping can run anywhere from $2 to $6 on eBay, so let's just go low and add $3 to each final price and *then* see what percentage of *Guide* comics in Good to Very Good or newer comics are selling for at auction.

As I said, a $3 addition in cost on a $125 purchase would be a small increase in percentage, but the same addition on a $3 comic book would make it a 100% higher cost.

Just something for the comic world to think about.

APPLES AND ORANGES?

Craig D. Smith
11432 Gwynne Ave.
Norwalk, CA 90650

Personally, I think the last thing ***CBG*** needs is yet another liberal moralizer, but that's what we seem to have with Stephen C. George's *Media Watchdog*. George mentions a positive view of comics in a magazine from 1942 and compares it to one he inaugurates into his "Hall of Shame" by Fredric Wertham in 1953. Somehow, he conveniently fails to mention the super-hero and funny-animal comics of the early '40s were nothing like the crime and horror comics of a decade later. Apples and oranges, folks. Maybe your media watchdog needs a media watchdog.

JJM: *As someone whose bookshelf provides a home to both Bill O'Reilly and Al Franken (I have to put a few books in between to keep them from fighting), I've heard of a lot of stuff cast in left-right terms. But a dislike of Fredric Wertham's work making one a liberal — well, that's a new one.*

We can certainly re-examine the arguments Wertham made here (dredging up ancient fights is one of our services), and perhaps Stephen will do so. But don't look to Wertham for a tipoff of a commentator's politics. In 2003, the view that Wertham's research was fatally flawed is very nearly a foundational belief in the hobby. The opinion is equally, and overwhelmingly, held on both sides of the aisle.

You might once have been grouped into one political camp or the other for liking women's suffrage — but you probably wouldn't want someone using it as an indicator today. As with Wertham, a different litmus test might better serve …

Maggie: *In fact, in the early 1950s, several professionals contributed to an issue of* ***American Scholar****, the Phi Beta Kappa magazine, to call attention to the flawed researches in Wertham's published accounts. Skepticism at his results did not begin in the comic-book field, but in the scientific community analyzing his methods.*

ONE OF THE BEST

William E. Lurie
104-60 Queens Blvd., #1X
Forest Hills, NY 11375

My favorite comics-connected movie was the *Blondie* series. As recent television showings proved, this was one of the best humor strips ever. Though the strip is no longer as funny today as it once was, the movies hold up well.

Maggie: *They started in 1938 with* ***Blondie*** *(Penny Singleton as Blondie, Arthur Lake as Dagwood), and there were 28 films, with the Bumstead family growing up in the years between that and 1950's* ***Beware of Blondie****.*

In the first film, the couple are on the verge of celebrating their fifth anniversary, and Dagwood loses his job.

Of course, there have also been TV outings, including series in 1957 and 1968.

CBG FOR ART'S SAKE by Chris Smigliano

THEY'RE DOING AN X-MEN 2 SUNDAE PROMOTION OVER AT BATMAN-ROBIN'S...
OVER WHERE?
©2003 CSmig
OOPS. I MEANT BASKIN-ROBBINS...
SORRY. BUT THOSE NAMES HAVE SUCH A SIMILAR RHYTHM...
WHAT'S NEXT? MAKE MINE CARVEL?

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WHO ARE YOU AND WHO ARE YOU WITH?

I'M TELLIN' YOU, RYAN, YOU ARE GONNA LOVE THIS SHOW!
I DUNNO, DAVID. DRAGONBALL Z?!
TRUST ME!!
AARRHH!!
I AM VERY, VERY POWERFUL! MORE POWERFUL THAN ANYONE HAS EVER BEEN!
RRAAAHHRRR!!
WELL, I AM EVEN MORE VERY, VERY POWERFULLER THAN YOU!!
AAUUGGHHHH!
NOTE THAT MY HAIR IS CHANGING COLOR TO SIGNIFY THIS! HRRAAAH!!
I CAN SCREAM LOUDER AND BLOW UP MANY MORE BUTTES THAN YOU WITH MORE SPEED LINES!!
AARRRHHH!!
RRAAUHHH!!
NOT IF I TAKE YOU BY SURPRISE WITH AN UNEXPECTED MARTIAL ARTS MOVE WHICH I WILL LOUDLY ANNOUNCE BEFOREHAND!!
AAHHRRR!!
HUHYAAAHH!!!
HUH. THAT ONE WAS A LOT MORE LOW-KEY THAN I REMEMBER.
LET'S FAST-FORWARD TO ONE WITH MORE ACTION.
BRIZ '03

copyright by Briz

BEST COMIC-BOOK MOVIE

John G. Pierce
846 Hurlock Ln.
Galloway, OH 43119

I think that Peter David was right on target in selecting *Superman: the Movie* as the best movie adaptation of a comic-book feature, and for exactly the reasons he suggested. While I have no quarrel with those who would select *Spider-Man*, I really do feel that *Superman* remains the best.

For some time, I have wished that a special edition of the movie would be released which could be edited so as to clear up the few major problems with the original. Some of my suggestions: 1. Eliminate Jor-El's voice-over narration during Kal-El's trip to Earth. (He obviously absorbed none of the information, or he would have remembered it.) 2. Restore Kirk Alyn's and Noel Neill's lines — but add dialogue making them Lois's grandparents. (They are somewhat old to be her parents.) 3. Heavily edit Jor-El's dialogue in the Fortress of Solitude — in particular, get rid of that inconsistent line about his having "been dead for thousands of your years." 4. Eliminate most of the so-called "adult humor." Finally, and perhaps most importantly, 5. Have Superman save Lois (after perhaps imagining what it might be like to find her dead) in the nick of time rather than turn back time. There are other recommendations I could make, but these take care of what I view as the major problems.

As for *Superman II*, *III*, and *IV*, I'm afraid that no amount of editing could make them into very good movies. I was always amazed that so many fans and critics alike pronounced *II* superior to *I*, when I felt that it was distinctly inferior — in fact, I consider it to be the worst of the lot, which is really saying something! It is sad that none of the sequels even approached the quality of the first film. There were simply too many flaws, too many plot holes, too many departures from the spirit of the source material.

And then, of course, there was *Supergirl*, which could have been so much better. I've read an earlier, and much different, draft of the script that was far superior to what was actually filmed. I understand that it was rejected as too expensive to make. Still, Helen Slater was so very good as Supergirl. I see her every day on my *Supergirl* movie screensaver here on my home computer and do occasionally pull out the DVD for viewing the film in whole or in part.

As for the far more recent *Daredevil*, it was a disappointment. For one thing, there was no need to portray Matt Murdock as being promiscuous. Second, much of the music was way too raucous. I sometimes wish that I could corner every producer of super-hero films and have them repeat after me: "John Williams. John Barry. Jerry Goldsmith. Danny Elfman. Howard Shore. Got it?"

"C.C. Beck used to complain that attempts at 'realistic' art in comics showed just how ridiculous the features were."

Finally, I think of how the late C. C. Beck used to complain that attempts at "realistic" art in comics showed just how ridiculous the features were (as contrasted to the more simple, cartoony style he used and espoused). To a certain extent, I think he had a point. What does this have to do with *Daredevil*? Only that, when I viewed some of the sequences (such as his leaping off skyscrapers and so forth). I kept thinking, "That works on the printed page. Doesn't work on the screen."

Speaking of movies, a few months ago the WB network ran a horrendous updated *The Lone Ranger* TV movie. It was one of the worst travesties I've ever seen. Now named Luke Hartman (rather than Reid) and looking as if he belonged in high school, this foul-mouthed lout lusted after Tonto's sister (sister?) with her push-up bra, had to endure a bunch of New Age babbling from Tonto and the other Indians, and had to be kept from killing a foe by his horse Silver, who (in this rendition) was obviously the brains of the outfit! The background music was contemporary, raucous, and totally incongruous. Even when the finale to the *William Tell Overture* was finally heard at the end, it was hardly the best version the producers could have selected.

I trust that we'll see no more of this particular idiocy. But I had to remember that this is hardly the first time that the Lone Ranger has been inaccurately portrayed, even if it was the worst. Even the two Republic serials (Republic, 1938, 1939), while outstanding as serials, played fast and loose with the legend (though they didn't have Tonto saying lines like, "Life is a river. Go with the flow."). In the mid-1960s, there was a Saturday-morning animated version, which I don't recall very well, but memory says that it was heavily influenced by *Wild Wild West*. Then, of course, there was the controversial *The Legend of the Lone Ranger* (1981), which really wasn't all that bad. It was controversial more for the stripping of the mask from Clayton Moore (the one, true Lone Ranger) and for the less-than-Rangerlike offscreen antics of the star, Klinton Spilsbury (who apparently slipped back into the anonymity from which he arose), than for the actual content of the movie itself.

(In the comics, there was that Topps mini-series written by Tim Truman, which not only altered the characters of the leads, but had them battling supernatural menaces and aliens, totally incongruous for The Lone Ranger and Tonto. I believe the term I used at the time was "blasphemy.")

Incidentally, I think Peter David (to get back to him for a moment) was wise to separate serials from the major movies. They really are two different genres, difficult to compare. He is, of course, quite right when he suggests that *Adventures of Captain Marvel* (Republic, 1941) is the best of the serials, but another good contender is *Spy Smasher* (Republic, 1942). It is sad that most of the comics adaptations weren't very good for one reason or another. The two Superman serials (Columbia, 1948, 1950) had good scripts and decent acting but were marred by cheap special effects (especially the animated flying scenes). The Batman serials (Columbia 1943, 1949) gave rise to the "camp" version of the 1960s. *Captain America* (Republic, 1944) was a good serial, but he was Captain America in name only. On the other hand, two serials utilizing comic book-type characters (Copperhead and Rocketman, respectively), *Mysterious Dr. Satan* (Republic, 1940) and *King of the Rocketmen* (Republic, 1949), were outstanding.

Finally, if you want to include characters who ap-

peared in comics but originated elsewhere, we could talk about the fine Zorro serials (Republic, 1937, 1939, 1944, 1947, 1949), as well as the two aforementioned Lone Ranger flicks (their inconsistency with the original version aside, of course).

By the way, Maggie, recently I came across a DVD of the *Phantom* serial, so perhaps we will be able to find some more cliffhangers in that format. I didn't buy it, because I saw that serial on videotape a few years ago and felt it was worth only one viewing. But I'll be watching for others out there. (The big-budget *Phantom* movie was spoiled for me by the ending, in which the hero and the villain battled it out using mystical rings. I felt as if I were watching Green Lantern vs. Sinestro — which would be a great movie to contemplate, but The Phantom is not GL. With The Phantom, the supernatural should always be spurious, something to be faked, not something real.)

OK, this has been way too long an answer to a very short question, so I'll close.

Maggie: *Those who are curious about chapter plays of the 1940s but have never sat down to watch a bunch will note something about this letter: Serials cited as "outstanding" were from Republic.*

Republic was the class act among movie serials. That doesn't mean they're not dated today. Moreover, as Otto Binder commented once about Republic's Billy Batson, "I wrote him stupid, but I never wrote him ***that*** *stupid!" Nevertheless, if you're looking into movie serials, always start with Republic. Not a comic-book-derived serial — but one of the best — was* ***Daredevils of the Red Circle*** *(1939) in which some Republic stuntmen actually got character credits. David Sharpe (who stunted for The Big Red Cheese in* ***Adventures of Captain Marvel****), one of my favorite stuntmen of all time, plays Bert Knowles in* ***Daredevils****.*

By the way, a website of possible interest to serial buffs is ***www.serialsquadron.com****.*

BWF: *At least one of your wishes was granted with the release of the* ***Superman*** *DVD a couple of years ago, with dialogue of Alyn and Neill restored. As for Jor-El, be thankful for what movie viewers did get. There was a story at one point that Marlon Brando had tried to convince producers that Kryptonians shouldn't look like humans but, instead, be shapeless, amorphous beings or just bright spots of light. How Kal-El would have appeared human under the circumstances was not addressed.*

MORE REPRINTS

Matthew Hawes
Comics Unlimited
654-B E. Diamond Ave.
Evansville, IN 47711

I was just reading Craig Shutt's *Ask Mr. Silver Age* column in ***CBG*** #1543 concerning what is the most-reprinted Silver Age comic book. I thought of a few that were missed on the Marvel side.

Amazing Fantasy #15's "Spider-Man" story was reprinted in *Amazing Spider-Man* #275 (Apr 86). Also, there was that 1960s Golden Record book and record series that reprinted several Marvel comics, including *Fantastic Four* #1 and *Journey into Mystery*.

And you just *know* that all of us are probably missing a few other reprints.

That seems to be how it goes, when one tries to make a complete list.

Thanks and keep up the good work on the column!

Craig: *Thanks for the additions! I was almost positive I'd missed some somewhere, but I finally decided the only way to find out where my gaps were located was to put out what I had and see what came back. As it is, I've already realized I missed one appearance of "The Supergirl from Krypton," pushing it up to tie for first place on the DC list — at least until someone finds another Flash reprint I missed.*

I'm hoping that ultimately I actually ***will*** *be able to create a comprehensive list.*

Why I want to do this I can't say, except to win a few bar bets at conventions. And I've had worse reasons for doing things.

Once I figure I've received all the updates anyone is sending in, I'll probably do an updated list — including any new stories that surge past my current ones. And I know that there have to be a couple out there.

***CBG* Reader Question of the Week #1545:**

What's your favorite convention memory? Why?

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Photo by Maggie Thompson

Members of the CGC board posters got together to discuss grading and more in Philadelphia. (Letter-writer Matteini appears at the far left in this photograph, taken the Sunday morning of the convention.)

SPECIAL CON THANKS!

David Matteini
201 E. 12th St., Apt. 511
New York, NY 10003

This past weekend, I made my first venture to a major con: Wizard World East at the Philadelphia Convention Center. It was great!

When I first got to the convention center, I was amazed at the sheer size of the space and the variety of the attractions. There were booths set up for DC, Marvel, and CrossGen, where fans could get the latest news and meet some of their favorite creators. There were also tons of dealers with a varied selection of material.

Whether you are into the 50¢ comics to the high-grade Silver Age to comics-related toys, there was something for everyone. The celebrity guest list was deep, and I was shocked to see how long the line was for Stone Cold Steve Austin.

The highlight for me was the opportunity to meet some of my favorite comic-book creators. I met Jim Lee (one of my all-time-favorite artists), Peter David (one of my all-time-favorite writers), and Maggie! I would have liked to meet more of my favorite creators but found that many of the people on the acclaimed guest list were there only for very brief and specific times.

"I was able to meet fellow comics enthusiasts whom I had previously known only through their posts."

I would like to have met Bart Sears, Chuck Dixon, Andrea Di Vito, and John Cassaday but none of them were accessible on Saturday afternoon.

I was able to add nice pieces to my collection, including a beautiful piece of Jim Lee original art and some Batman comics from *www.highgradecomics.com* and *www.superworldcomics.com*.

I also attended the CGC Forums (click on "boards" from the CGC home page — *www.cgccomics.com*) dinner and was able to meet fellow comics enthusiasts whom I had previously known only through their posts. A special thanks to Steve Borock and "Bronze-Bruce13" for organizing the event — and, of course, to *Wizard* for deciding to have a Wizard World East!

SUPERMAN

Nelson Jimenez
75 Mapletree Ave.
Stamford, CT 06906

What a great year it has been so far for the Superman mythos.

The TV show *Smallville* has been a hit since it began airing in October 2001. The guest appearance of Christopher Reeve and the snippet of John Williams' score from the first Superman movie were great. And the fact that his character's name was Dr. Swann was a nice tribute to the late great artist Curt Swan. The three Superbooks (*Superman*, *Action*, and *Adventures of Superman*) have been consistently improving with awesome covers and plots.

I'm still hoping that someday DC will honor with photo covers all the actors who have portrayed Superman.

Wouldn't a "photo cover month" be great for DC titles? I especially would like to see Kirk Alyn and George Reeves on covers.

Chris Reeve, John Haymes Newton, and Tom Welling have all been on DC comics covers, so how about it, DC? Look at the success *TV Guide* magazine recently had, when it reissued classic issues with Adam West as Batman and Reeves as Superman on the covers.

The new, improved General Zod has been one of the greatest villains to threaten The Man of Steel since Darkseid and Luthor. "Kneel before Zod!" — I have loved that line since it was first uttered in the second Superman movie. Kal-El needs more super-villains of this caliber to challenge him, and DC has plenty of them in other titles. (For example, there's D'Grth from the Steve Ditko-Wally Wood title *Stalker* and Cerberus from the Jose Luis Garcia Lopez-Wally Wood title *Hercules Unbound*).

Finally, happy 65th Anniversary! Can you believe the Kryptonian is now eligible for Social Security? What a great character that has stood the test of time.

Thank you, Jerry Siegel and Joe Shuster! Long live The Man of Steel! ✦

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DIALOGUE BY JOHN LUSTIG

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Art by Mario Hernandez

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The secret history of New York conventions

Comics shows: Heidi's been to a few

By **Heidi MacDonald**

So, I just returned from Wizard World East in Philadelphia, which is probably the biggest comics and pop culture show on the East Coast. After just two years, it looks like this show is going to fill a very big void here.

One of the frequently asked questions of comics is: "Why doesn't New York have a good comics convention?" Until last year, that was a very good question. Back in the day, direct-market pioneer Phil Seuling put on a yearly Fourth of July show that, in those primitive and innocent days, rivaled what was then the San Diego Comic-Con for star power and fun quotient. But after Seuling's death, in the '80s and '90s, New York simply didn't have a show worthy of its place as the heart of mainstream comics.

The only shows in New York for many years were put on by a fellow who put on conventions around the country. You all know who I'm talking about, but sometimes I think the guy has been through enough, so I'll call him, simply, Ted.

Ted put on two big shows a year in NYC, one in the summer and one in the winter. Toward the end of his run (which would be around 1995 or thereabouts) Ted was holding the shows in the Jacob Javits Center, New York City's premiere convention center.

I went to a few of these, and they were fun for what they were — local publishers, lots of pipe and drape, and lots of Marvel and DC artists sitting around sketching — but they didn't have the diversity or trappings of a San Diego or even a Chicago Comicon or WonderCon.

The cost of putting on those shows at Javits was also prohibitive. (In what may come as a shock to my readers, I have to inform you that in New York you have to pay a lot of people at different parts of the table to get things done.) Also, the relatively dinky comics shows got swallowed up in the vastness of the Javits Center, which was, itself, situated way over on the Hudson River, making getting to and from it a pain.

Still, Ted was putting on the best shows he could. Given the state of the industry at this time — it was right during and after the crash — publishers weren't in any shape to help improve things.

However, things got even worse back in the fall of 1996, if I remember correctly. (I may not have all the dates right.) Ted had announced a show at a different facility, The Coliseum, at Columbus Circle, and guests from as far away as California and Oregon had flown in.

Imagine everyone's consternation then, on the Thursday before the show, when it was announced that it had been canceled due to the fire marshal's orders! It seemed that Ted hadn't filed the proper paperwork, so there was no permit. (Legend has it to this day that the real reason was simply that he hadn't made the proper payoffs to the proper people.)

Mother ingenuity struck, however, and a bunch of intrepid folk found a church basement nearby and threw an old-fashioned comics hoedown there. These Church Cons, as they are known, are put together by dealer Michael Carbonaro and held several times a year to this day. They're certainly a nice switch from the traditional hotel show and, while not huge, by any means, provide a regular get-together to buy cool collectibles and usually meet a good guest or two. Michael also has an annual show at The New Metropolitan Pavilion each November.

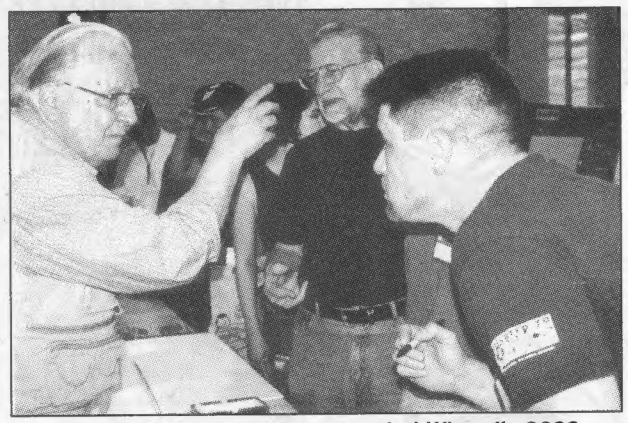

Photo by Maggie Thompson

Generations of creators attended Wizard's 2003 Philadelphia show, including Nick Cardy (left), Joe Kubert (center), and Andy Kubert (right).

But that was about the shape of it from 1996 on. No great cons in New York — no facilities the right size (The Coliseum has since been demolished), too many union fees, and hotels were just too expensive. There is one outfit that holds shows in Madison Square Garden every June, but it's still a pretty minimal affair.

But last year, not one but two outstanding comics shows took place within spitting distance of Manhattan: MoCCA in New York proper and Wizard World East in Philadelphia.

MoCCA, held by the Museum of Comic and Cartoon Art, is an independent show, and the second one is about two weeks away as I write this. It's modeled more or less on SPX, APE, and other indie shows, and I have to say, last year's MoCCA was probably the best show held in New York City proper since the Seuling cons. It's a chance to show the true love of comics. But more about that in the next week or so.

Wizard World East, on the other hand, is a pop-culture extravanganza.

Although many remembered the great old Chicago Comicon with fondness, there's no denying that, since taking over the show, Wizard has made it a three-ring circus of cartoonists, wrestlers, skateboarders, booth babes, and everything in between.

Last year's Wizard World East was the first really professional-size convention on the East Coast in six or seven years. Philadelphia had a huge event in David Greenhill's ComicFest in 1993 but that was (yes) a decade ago. And the Philadelphia convention facilities are just about ideal for a show.

For the visiting New York comics pro or fan, it couldn't be easier. You get on a train at Penn Station, switch to SEPTA in Trenton, arrive in Philadelphia, and walk upstairs. Boom, you're in the convention center. Unlike Chicago, which keeps everyone more or less cooped up together in an airport hotel, Wizard World East is set smack-dab in the middle of downtown Philly. Ben Franklin casts a watchful eye over the proceedings from atop Independence Hall.

There's a food market right across the street from the convention center that serves everything from shoo fly pie to falafel.

I dunno about you, but, if you've been reading this column for any length of time, you know I'm obsessed with food on the road. Suffice to say that when I have to live on convention center hot dogs and pretzels for days on end, I become unhappy, not to mention puffy and bloated.

Running across the street for a fresh hoagie, jellied fruit candy, or a homemade iced coffee is pretty close to my conception of the ideal, so, in that regard, Philadelphia gets my ultimate thumbs up!

I see in setting the stage, I have used up most of my column, so I'll be back next time with all the hijinks, injuries, and colorful characters.

A sad note: I don't know how many people reading this know Leah Adezio. She's a professional artist who's done work on various anthologies as both penciller and inker and co-created Ari of Lemuria. She may not be a big star of the comics industry, but she is certainly a big star when it comes to being a friend. Leah was with me on a long-ago trip to Philadelphia for a convention which wasn't nearly as fun as this year's show, and we've spent many hours at conventions talking, gossiping, and just hanging out. Whether she's involved in art, costuming, activism, or anything else, she's always going at it with enthusiasm, talent, and love.

I knew of Leah's husband, David, mostly through her stories but certainly I felt as if I knew him. David died suddenly May 23, leaving behind Leah and their two children. Through some insane show of strength and poise, she came to the Philly show, and we were able to hang out once again. What a strong, brave woman she is. I'm putting this in my column to pass along my sincerest condolences and also for those who may not have heard the news and may want to get in touch with Leah. I'll be happy to forward any message to her, and you can also leave a message for her on Peter David's website. ✦

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700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00 Mylar® by Dupont Co. or approved equivalent.

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*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

He said he'd be back!
Beckett returns The Terminator to the comics rack!
Page 15

More Fund Comics to raise CBLDF funds

Project grows, as pros pitch in for charity

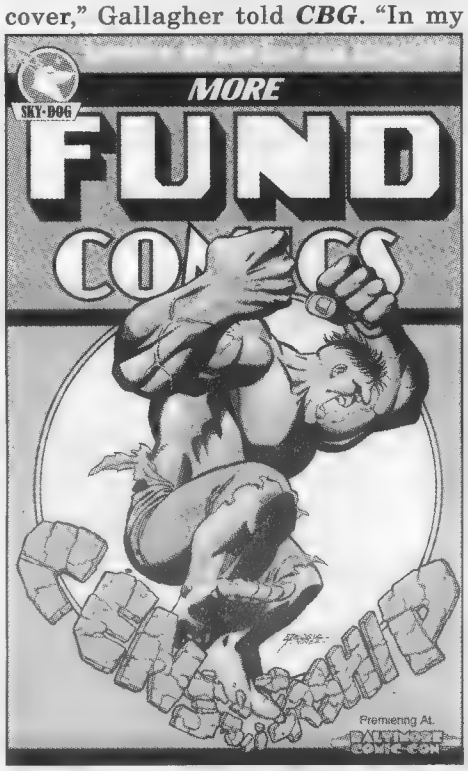
By **Nathan Melby**

Marc Nathan told ***CBG*** that he hoped the book that would be introduced at his Baltimore Comic-Con Sept. 20, *More Fund Comics*, would raise more than $50,000 for the Comic Book Legal Defense Fund. His goal is to set a record for a single CBLDF fundraiser.

The book, published by John Gallagher's Sky-Dog Press, will feature a George Pérez cover and the artistic and writing talents of more than 50 comics creators. Gallagher told ***CBG*** that his sights had initially been set on doing a local project, due to a giveaway that Nathan did last year to promote his show.

"I was inspired by the fact that Marc had purchased the 200,000 copies of the 9¢ *Fantastic Four* and given them away in the *Baltimore Sun* to promote the Baltimore Comic-Con, and Marvel had done a custom cover," Gallagher told ***CBG***. "In my new business, I had decided to combine doing comics with my design business, so I had just started to do custom comics for corporations.

"I pitched to Marc that we do a custom, digest-sized comic book that would feature the work of our local creators. I was trying to come up with that idea about the same time that Marc was trying to think of some way to raise money for the CBLDF."



George Pérez contributed the cover for More Fund.

> ***"I was trying to come up with that idea about the same time that Marc was trying to raise money for the CBLDF."***
>
> *— John Gallagher*

That small idea did not stay small for long. When Gallagher, Nathan, and *Liberty Meadows* creator Frank Cho went to dinner with two Diamond staffers, the topic of the project was raised. Gallagher said, "We had all these great local creators, like Steve Connelly, Mark Wheatley, and Frank, so we can do stuff like this. Frank suggested that, since he was working for Marvel now, he could ask some of the guys there, because there was no reason we couldn't ask everyone and see if they want to be involved. Those guys helped expand the scope, and, as soon as we made it for the CBLDF, it started a momentum of mainstream creators chipping in."

Sky-Dog Press will publish the project, and it will be all-ages, because that is Sky-Dog's policy. Gallagher was then concerned about what impact *More Fund Comics* might have on the annual SPX anthology that also is set up to raise money for the CBLDF. The Comic Book Legal Defense Fund (*www.cbldf.org*) was founded in 1986 as a non-profit organization dedicated to the preservation of First Amendment rights for members of the comics community.

Gallagher said, "I am on the steering committee of the SPX, I have helped with the anthology, and what I *didn't* want to do — because the shows were so close together — was create something that was competition for the SPX anthology, because then, essentially, we are fighting for the same money."

But it soon became apparent that *More Fund Comics* would differ radically from *SPX 2003*.

"Marc got involved with getting George Pérez to commit to do a cover, and, once we had him, Charles Brownstein with the CBLDF made a call to Joe Quesada for us to get the permission to use The Hulk.

"I would say within the first two weeks of our conceiving the idea, Frank heard back from 30 creators — and one of the best contacts he made was to Jim Valentino, who sent out a group e-mail to as many people as he could to contribute. That is how we

Mike Oeming's Mice Templar.

IN BRIEF

Stewart satire coincides with news

John Lustig's *Last Kiss* #4 shipped to comics shops the same day Martha Stewart, satirized in the issue, was indicted on five federal counts, including obstruction of justice, conspiracy, and lying to investigators.

An attention-getter is the "Martha Stewtart Prisoner of Good Taste" paper doll on the back cover, designed by Lustig and drawn by Portland, Ore., artist Anne Timmons. Spelled with an extra "t" to distinguish her from her real-life counterpart, the Stewtart doll wears prison-striped underwear with a halo over her head and a word balloon that contends, "My only crime is perfection."

The doll's outfits range from a well-tailored orange prison jumpsuit with a snazzy belt made out of handcuffs to a slinky evening gown with matching ball and chain.

Other Stewart-inspired features in the comic book include a full-page drawing of a cozy prison cell and an illustrated, two-page prison etiquette advice column supposedly written by Stewtart.

"To be honest, I had my doubts that her case would ever go to court," Lustig said. "I was afraid this would all be old news by the time my latest issue came out."

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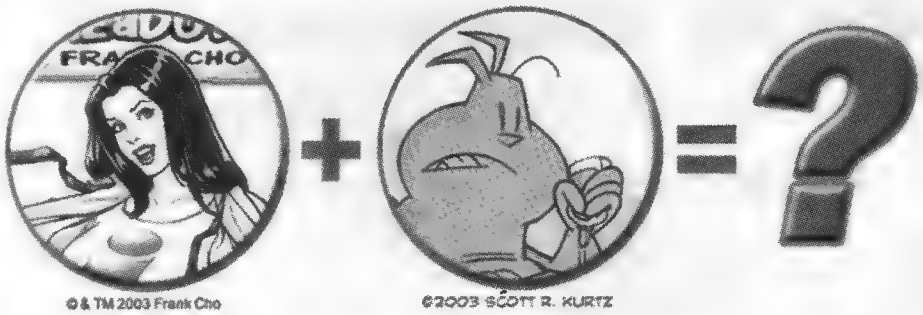


Readers will be interested to see what Frank Cho and Scott Kurtz are up to.

got Erik Larsen and more."

Other creators, like Geoff Johns, writer of *The Flash* and *JSA* for DC, agreed that it was important to help the fund. He said he participated simply because he was asked. "I did it because it is for a good cause, and Scott Kolins and I are happy doing it. That said, it's a three-pager on how a kid gets into comics," Johns told ***CBG***.

Larsen plans to bring his trademark Savage Dragon character into the fray. "It's a six-pager about Savage Dragon and Mister Glum," Larsen ~~told~~ ***CBG***. "Mister Glum is this pint-sized dictator from another dimension that came here to kill the Dragon and ended up getting stuck on Earth and becoming a pseudo li'l brother of sorts to Dragon's step-daughter Angel. In any case — it's an assassination attempt and what happens after that."

Gallagher said some of the book's content would consist of sketches, since some creators told him that was all they had time for, but even some of those ended up providing more material.

"Since sketchbooks are so hot, I thought we could have a 32-page sketchbook in there, and that way any creator who is just too busy could scan two or three pages out of their sketchbook and let us sort of get into their mind; that would be very exciting." However, many contributions will be longer.

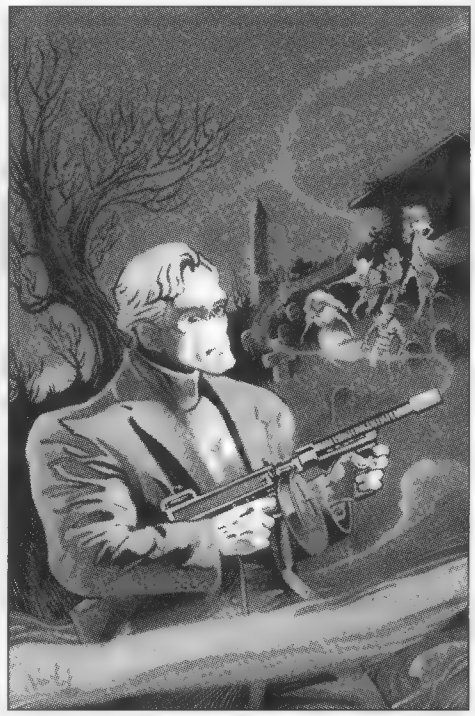
Gallagher said among stories included would be a Mike Oeming story that the creator hopes to evolve into a series eventually: *Mice Templar*. Neil Vokes will contribute *Marc of the Vampires*, and Mark Wheatley is doing a *Frankenstein Mobster* story. "Even though Scott Morse has done an *Elektra* mini-series," Gallagher said, "he is better known in the independent circles for *Soul Wind* and *Magic Pickle*. He is doing a really funny monkey story."

Although contributions are handled separately, there are occasional parallels among them. "A couple of themes have popped up while putting together this book," Gallagher said.

"I am doing a boy robot story with Rich Faber called 'Roboy Red' and I believe the guys from Funnybook Press are also going to have a boy robot story. It will be interesting to see what other themes pop up besides boy robots, monkeys, and famous monsters."

Although the $10 project will not ship until after the September Baltimore convention, *Previews* will carry an advance solicitation for retailers in the June for August issue. ✦

Gallagher and Faber's ***Roboy Red.***



Wheatley's ***Frankenstein Mobster.***

IN BRIEF

Meridian nabs new penciller

Vincenzo Cucca will take over as penciller on *Meridian* beginning with #39, according to a June 2 CrossGen Comics announcement. Cucca has been working in CrossGen's associate penciller program and will replace Steve McNiven, who has worked on the title for nearly two years. McNiven's last issue will be #36.

Meridian writer Barbara Kesel said, "Vincenzo 'Enzo' Cucca is already making *Meridian* his own, aided and abetted by inker Don Hillsman II and colorist Sumi Pak. New art team, same old writer, and some incredible surprises coming up."

NEW COMICS shipping June 22-28

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie and Friends #72, $2.19
Betty & Veronica Double Digest #116, $3.59

CrossGen

Brath #5, $2.95
Mark of Charon #4 (Of 5), $2.95
Meridian #37, $2.95
Path #16, $2.95
Ruse #21, $2.95
Sojourn Traveler Vol. 1: TP From The Ashes, $9.95

Dark Horse

Astro Boy Vol. 16 TP, $9.95
Buffy The Vampire Slayer #58, (two covers $2.99)
Devil's Footprints #4, $2.99
Hellboy Weird Tales #3, $2.99
Illegal Alien TP, $10.95
Lone Wolf 2100 Vol. 2 TP, $14.95
Mac Raboy's Flash Gordon Vol. 2 TP, $19.95
Pop Gun War TP, $13.95
Spyboy 13.3 The M.A.N.G.A. Affair #3, $2.99
Star Wars Tales #16, (two covers $5.99)
Super Manga Blast #33, $5.99
Superman/Aliens II: Godwar TP, $12.95
Usagi Yojimbo #67, $2.99

DC Comics

Batman #616, $2.25
Birds of Prey Secret Files 2003, $4.95
Cartoon Cartoons #19, $2.25
Catwoman #20, $2.50
Filth #12, $2.95
Flash #199, $2.25
Global Frequency #9, $2.95
Green Arrow: The Sounds of Violence HC, $19.95
Green Lantern #166, $2.25
Hellblazer #185, $2.75
JLA #82, $2.25
Legion #21, $2.50
Losers #1, $2.95
Mucha Lucha #3, $2.25
Out There #18, $2.95
Planetary/Batman: Night On Earth, $5.95
Stormwatch: Team Achilles Vol. 1 TP, $14.95
Superman #194, $2.25
Superman: Red Son #3, $5.95
Sweatshop #3, $2.95
Terra Obscura #1, $2.95
Thundercats: Dogs of War #1, $2.95
Tom Strong #21, $2.95
Wildcats Version 3.0 #11, $2.95
✪ *Wonder Woman* #193, $2.25 (Jun 15-21)

Image Comics

✪ *Aria: The Uses of Enchantment* #3 (of 4), $2.95 (May 18-24)
Dawn Vol. 1: Lucifers Halo TP, $19.95
Dawn: Three Tiers #1, $2.95
G.I. Joe Transformers #1, (three covers $2.95)
Heirs of Eternity #3, $2.95
✪ *Jack Staff* #3, $2.95 (Jun 1-7)
Savage Dragon Vol. 8 This Savage World TP, $15.95
Semantic Lace GN, $9.95
Soul of A Samurai #2, $3.95
Spawn #135, $2.50
Strangers #4, (two covers $2.95)
Voltron: Defender of the Universe #2, $2.95

Marvel Comics

Agent X #12, $2.99
✪ *Amazing Spider-Man* #54, $2.25 (Jun 15-21)
Avengers #68, $2.25
Black Panther #61, $2.99
Born #1, $3.50
Fantastic Four #70, $2.25
Hulk: NightMerica #1, $2.99
Human Torch #3, $2.50
Incredible Hulk #56, $2.25
Inhumans #2, $2.50
Mystique #3, $2.99
Paradise X #12, $2.99
Peter Parker: Spider-Man #57, $2.25
Rawhide Kid TP, $12.99
Runaways #3, $2.50
Spider-Man Legends Vol. 2: Todd Mcfarlane Book II TP, $19.99
Startling Stories: Thing - Night Falls On Yancy St #2, $3.50
Venom #3, $2.25
War Machine 2.0 #2, $2.99
Weapon X #10, $2.99
Wolverine/Doop #2, $2.99
X-Treme X-Men #27, $2.99

Rebellion

2000 AD #1341, $3.25
2000 AD #1342, $3.25
Judge Dredd Megazine #206, $10.99

NOW APPEARING!

June 21

Vincent Kartheiser ("Connor" from *Angel*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, from noon to 3 p.m.

Darick Robertson (*Wolverine*) at Fantastic Cards & Comics, 2281 E. Main St., Bridgeport, **Connecticut** 06604, from 3 to 6 p.m.

June 25

Michel Gagné (artist of "Spore", *Insanely Twisted Rabbits*, and *Towers of Numer*) at Zanadu Comics, 1923 3rd Ave., Seattle, **Washington** from 3 to 6 p.m.

July 9

Peter David (writer of *Captain Marvel, Fallen Angel*, and *But I Digress*) at Comicopia, 464 Commonwealth Ave., Boston, **Massachusetts** 02215, from 5 to 7 p.m.

August 7

Terry Moore (creator of *Strangers in Paradise*) at Keith's Komix, 528 S. Roselle Rd., Schaumburg, **Illinois** 60193, from 4 to 7 p.m.

*[**Editor's Note:** Send items for this feature to **Now Appearing, c/o Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.]*

First-time win for Axel Alonso

CBG Fan Awards voters pick Favorite Editor

By **Brent Frankenhoff**

Marvel continues its winning ways in the Favorite Editor category again this year with Axel Alonso displacing his Editor in Chief Joe Quesada from the top spot and claiming the crown for the first time. Taking the lead on such controversial series as *Rawhide Kid* and *Truth* as well as his work on the Spider-Man titles, Alonso has been a very visible editorial presence this past year.

Quesada stays in the Top 5, but slips to third with fellow Marvel editor Tom Brevoort moving up to #2 from #3 last year.

DC's Peter Tomasi and Bob Schreck also switched positions in the Top 5 this year, while retaining the company's presence in the group. Schreck again improved his position after moving up from ninth to fifth last year.

Oni makes its first appearance on the list this year with Jamie Rich coming in 10th.

Dark Horse's Scott Allie also makes the list this year, joining fellow Dark Horse editors Diana Schutz and Mike Marts, who have been a presence for several years.

Other newcomers to the list include Joseph Michael Linsner, Bongo's Bill Morrison, and CrossGen's Barbara Kesel. ✦

Axel Alonso	**16.7%**
Tom Brevoort	**13.4%**
Joe Quesada	**7.4%**
Bob Schreck	**7.1%**
Peter Tomasi	**4.5%**
Ralph Macchio	3.3%
Scott Dunbier	3.0%
Karen Berger	3.0%
Eddie Berganza	2.6%
Jamie Rich	2.2%
Mike Carlin	2.2%
Scott Allie	2.2%
Joey Cavalieri	1.9%
Joseph Michael Linsner	1.9%
Stuart Moore	1.9%
Bill Morrison	1.9%
Denny O'Neil	1.5%
Will Dennis	1.5%
Diana Schutz	1.1%
Ian Feller	1.1%
Barbara Kesel	1.1%
Mike Marts	1.1%
Others	**17.5%**

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through May 30:

Amaze Ink (Slave Labor Graphics): *Bear* #1, $2.95 (Jun)
Halo & Sprocket #4, $2.95 (Jun)
Zeet #1, $2.95 (Jun)

Anarchy Studios: *Xin: Journey of the Monkey King* #2, (two covers $2.99) (May)

Archie Comic Publications: *Jughead with Archie Digest* #184, $2.39 (Jun 1-7)
Pals-N-Gals Double Digest #76, $3.59 (May 18-24)
Sabrina Vol. 2 #46, $2.19 (Jun 1-7)

Baboon Books: *Petey* #1, $2.95 (Jun)

Blue Line Production: *Little White Mouse: Open Space* #4 (of 4), $2.95 (Apr)

Claypool Comics: *Deadbeats* #59, $2.50 (Apr)

Clib's Boy Comics: *True Story Swear To God* #5: Rainy Days and Mondays, $2.95 (Jun)

Comicsone.Com: *Bride of Deimos GN* #5, $9.95 (Jun)
Onegai Teacher: Please! Teacher GN #2, $9.95 (Apr)
Red Prowling Devil GN #4, $9.95 (Apr)
Weapon of the Gods GN #6, $13.95 (Jan)

CPM Manga: *Record of Lodoss War: Welcome To Lodoss Island Book Two GN*, $15.95 (Jun 1-7)

CrossGen: *First* #32, $2.95 (Jun 1-7)
Meridian Traveler Vol. 2: Going To Ground, $9.95 (Jun 1-7)
Mystic #37, $2.95 (Jun 1-7)
Mystic Traveler Vol. 1: TP Rite of Passage, $9.95 (Jun 1-7)
R A Salvatore Demon Wars Vol. 2 #2, $2.95 (Jun 1-7)
Way of the Rat #14, $2.95 (Jun 1-7)

Dark Horse: *Blackburne Covenant* #3 (Of 4), $2.99 (Jun 1-7)
Intron Depot Vol. 3: Ballistics TP, $44.95 (May 4-10)
Oh My Goddess! #98, $2.99 (Jun 1-7)
Spyboy 13.2: The Manga Affair #2 (of 3), $2.99 (May 25-31)
Star Wars: Republic #54, $2.99 (May 18-24)
Usagi Yojimbo #66, $2.99 (May 25-31)

DC Comics: *100 Bullets* #45, $2.50 (Jun 1-7)
21 Down #10, $2.95 (Jun 1-7)
Action Comics #804, $2.25 (Jun 1-7)
Arkham Asylum: Living Hell #2, $2.50 (Jun 1-7)
Authority Vol. 2 #2, $2.95 (Jun 1-7)
Batman: Nevermore #3, $2.50 (Jun 1-7)
Doom Patrol #21, $2.50 (Jun 1-7)
Green Lantern: The Road Back TP, $14.95 (Jun 1-7)
Harley Quinn #33, $2.50 (Jun 1-7)
Hawkman #16, $2.50 (Jun 1-7)
JSA: All Stars #2, $2.50 (Jun 1-7)
Justice League Adventures #20, $2.25 (Jun 1-7)
Lobo Unbound #1, $2.95 (Jun 1-7)
Looney Tunes #103, $2.25 (Jun 1-7)
Mad Magazine #431, $3.50 (Jun 1-7)
New Teen Titans: The Terror of Trigon TP, $17.95 (May 25-31)
Proposition Player TP, $14.95 (Jun 1-7)
Robotech: Love and War #1, $2.95 (Jun 1-7)
Superman Archives Vol. 6 HC, $49.95 (Jun 1-7)
Vertigo Pop!: Bangkok #2, $2.95 (Jun 15-21)
Wildcats Version 3.0 #10, $2.95 (May 25-31)

Dreamwave: *Sandscape* #4, $2.95 (Apr)
Transformers: Generation One Vol. 1 HC, $49.99 (Jan)
Warlands Vol. 3 #6, $2.95 (Apr)

Fantagraphics Books: *Alice In Sexland Extreme* #2, $3.50 (Mar)
Alraune #6, $3.50 (Feb)

Future Comics: *Deathmask* #2, $2.99 (Apr)
Metallix #5, $3.50 (Apr)

Girl Twirl Comics: *Jane's World* #6, $2.95 (Jun)

Gutsoon! Entertainment: *Raijin Comics* #25, $4.95 (Jun 1-7)

Humanoids Publishing: *Chaland Anthology Vol. 1 HC*, $24.95 (Apr)

I C Entertainment: *Amerimanga Vol. 1* #4, $7.99

IDW Publishing: *Lurid* #3, $2.99 (May)
Popbot #4, $7.99 (May)
Popbot Vol. 1 Dlx S&N HC Ed, $75.00 (Jun)

Image Comics: *Battle of the Planets: Jason One-Shot*, $4.99 (May)
G.I. Joe #18, $2.95 (May 11-17)
Heirs of Eternity #2 (of 5), $2.95 (May 25-31)
Kore #2, $2.95 (Jun 1-7)
Masters of the Universe Vol. 2 Santalucia Cvr #4, $2.95 (Sp Ed $5.95) (Jun 8-14)

Ironcat: *Vampire Dahlia Vol. 1 GN*, $16.95 (Oct)

Marvel Comics: *Agent X* #11, $2.99 (May 25-31)
Alias #23, $2.99 (Jun 1-7)
Amazing Spider-Man Vol. 4 TP, $11.99 (Jun 1-7)
Black Panther #60, $2.99 (May 25-31)
Call #3, $2.25 (Jun 1-7)
Captain America Vol. 2: The Extremists TP, $13.99 (Jun 1-7)
Elektra #24, $2.99 (Jun 1-7)
Eternal #1, $2.99 (Jun 1-7)
Exiles #28, $2.99 (Jun 1-7)
Hulk: The Movie Adaptation, $3.50 (Jun 1-7)
New X-Men #142, $2.25 (Jun 1-7)
Paradise X #11, $2.99 (May 25-31)
Spider-Girl #61, $2.99 (Jun 1-7)
Startling Stories: The Thing - Night Falls On Yancy St #1 (of 4), $3.50 (May 25-31)
Ultimate Spider-Man #42, $2.25 (Jun 1-7)
Uncanny X-Men #425, $2.25 (Jun 1-7)
Wolverine: Snikt #2, $2.99 (Jun 1-7)
X-Men Unlimited #48, $2.50 (May 25-31)

New Dimension Comics: *Backstreet Boys: Backstreet Project* #1, $9.95 (Jun)

Oni Press: *Queen & Country* #16, $2.99 (May)

Rebellion: *2000 AD* #1339, $3.25 (Jun 22-28)
2000 AD #1340, $3.25 (Jun 22-28)

Shanda Fantasy Arts: *Last Kiss* #4, $4.99 (Apr)

Viz: *Shonen Jump Vol. 1* #7 July 2003, $4.95 (Jun 1-7)

T3 is back from Beckett

Comic books and movie magazines tie-in to summer film

By **Nathan Melby**

With the third installment of the Arnold Schwarzenegger *Terminator* series due to hit screens July 2, fans are gearing up for the rise of the machines. They can get an advance look of what will have happened before the rise, when Beckett Comics releases *Terminator 3: Before the Rise*, a 48-page prequel.

Beckett obtained the license when one of its freelance writers learned from a licensing agent that the film's owners were looking for someone to do a comic book about the film.

"They gave us a shout, and we were able to quickly get a proposal to them," Beckett Entertainment President Jeff Amano told ***CBG***. "We turned in a custom proposal with fresh ideas regarding content and distribution. The main point is that they could see our passion for the property, how much we were willing to invest in it with our talent and resources, and how we wanted to take a fresh approach to a longstanding brand."

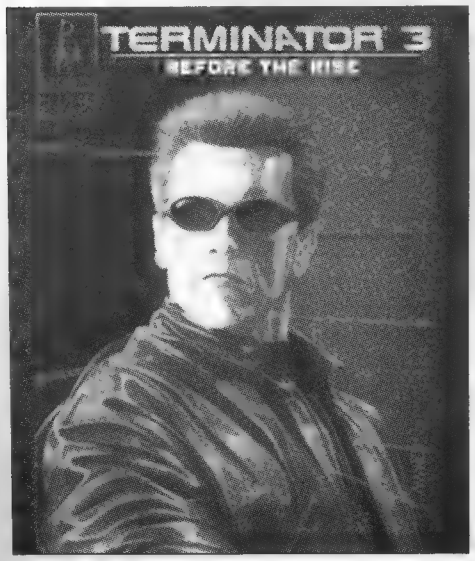
Amano, who created the cover, came up with the story for the prequel, which will go on sale June 18 for $5.95. The script is by Ivan Brandon and the art is by Goran Parlov. The release will be followed by an ongoing *Terminator* series written by Miles Gunter with pencils by Mike Hawthorne.

Producing the comic book has brought the people at Beckett closer to Warner Brothers and the film's main star. Amano said, "I will say that the script is great. Before I read it, I was just hoping for a fun approach to a tried and true brand. But they took it to another level by daring to cross lines that will shock fans and stay true to the Terminator universe. Arnold has approvals on everything with his likeness or words on it, so there is a kind of double approval system whereby T3 Productions has to approve it as well as Arnold himself."

Accompanying the comic book is an officially licensed *T3* magazine that contains a preview of the comic book that it is pushing to the mass market, but Amano said that the company is focusing the comic book more on the direct market.

This marks Beckett's first foray into licensed comic books (Its first original title, *Gene Fusion A.D. 2310*, is on its third issue) but, hopefully, not their last, according to Amano.

"Right now, we are looking at licensing more titles and have five or six in the works, but I only want about two," Amano said. "Beckett is known for our collectibles price guides and now we're venturing into comic-book publishing. In order to get retailer attention that now we do comic books and do them well, we need an attention-grabbing brand. In turn, this helps the retailer sell Beckett to comics readers." ✦



IN BRIEF

Winter brothers' DC case overturned

The lawsuit filed by musicians Johnny and Edgar Winter against DC Comics for their portrayal in the *Jonah Hex: Riders of the Worm and Such* mini-series published in 1995 was overturned by the California State Supreme Court June 2.

In the suit, the Winter brothers, albinos who wear their white-blonde hair long, wrote that they felt they were depicted as "vile, depraved, stupid, cowardly, subhuman individuals" in the comic books.

In the decision, Justice Ming Chin wrote, "Although the fictional characters Johnny and Edgar Autumn are less-than-subtle evocations of Johnny and Edgar Winter, the books do not depict the plaintiffs literally."

DC Comics spokesperson Lillian Laserson said that artist, Tim Truman meant the characters as "a tip of the hat to the Winter brothers. He's a big fan."

Celebrities have a right to prevent their images from being used commercially without their permission, but works of satire, fiction, and entertainment have traditionally been protected. The ruling extends that protection to comic books.

Edgar Winter is best-known for the 1972 hits "Free Ride" and "Frankenstein," while his brother Johnny is a renowned blues guitarist.

Hulk smashes Hollywood

Universal's summer blockbuster set to premiere June 20

By **Steve Fritz**

Probably one of the most talked-about movies of the year — both in and out of comics — is Universal Pictures' treatment of *The Hulk*.

For starters, you'd have to have been buried under a rock to not notice Hollywood is treating *all* Marvel comics characters like an unmined gold vein these days. Then there were the trailers, which quickly proved that The Green Goliath was going to be a pure CGI-rendered character.

Finally, there was the director himself, Oscar-winner Ang Lee. While no stranger to action films — Lee's last film was the superlative *Crouching Tiger Hidden Dragon* — he's not usually associated with popcorn-packing summer blockbusters. He's even said he's never read a comic book in his life. It's his *kids* who are the Hulk fans.

"I had just finished *Crouching Tiger* when the studio approached me about *The Hulk*," Lee said. "It seemed like an interesting extension of my work. I called it my new Green Destiny [the fabled sword in *Crouching Tiger*]. The early Hulk comics were especially inspiring for me: the energy and dynamics of Jack Kirby's drawings, the dramatic freedom of the stories Stan Lee created. They dealt with huge issues and fears. I feel that everyone has a Hulk inside, and that's both scary and, potentially, pleasurable."

Approaching with intelligence

Then there was the fact *The Hulk is* Lee's first jump into comics. Again, he drew on his experience with *Crouching Tiger*, which made high art of the Hong Kong action genre.

"We addressed this question a bit in *Crouching Tiger*," he said. "How do you take a popular genre, like the martial arts film, and approach it with intelligence, without making it too cheesy but still fulfilling the demands of entertainment? We had similar challenges with *The Hulk*, but that is what is exhilarating about it. *The Hulk* is a weird combination of pop culture and realistic drama. These two aspects don't want to get along, but I try to mix them. The toughest thing for a filmmaker is to keep it balanced. It's like walking a constant tightrope and that's a thrill for me."

But in order to reach this point, Lee and his crew did take a few liberties with the whole origin of the big guy. While the monster is still the product of an accidental overdose of gamma rays, the test doesn't occur in the Southwest desert any more, but in San Francisco. There's no Rick Jones to be found. There's another other crucial element regarding The Hulk's origins, revolving around Bruce Banner's father, but that would give away too much of the movie.

Lee hired a scientific advisor, John Underkoffler, to help him re-create The Hulk's origin. As it turns out, there's been a recent slew of articles regarding genetic makeup and radiation treatments, including one called The Gamma Knife.

Scriptwriter James Shamus said, "As in the original comic books, there is an accident: for anyone with a normal genetic makeup, a fatal dose of gamma radiation. The accident triggers something very specific in Banner's cellular chemistry, which is the result of his father's own self-mutating research. Passed down from his father, Bruce's mutated DNA allows him to withstand the gammas and is, in fact, awakened by the radiation. When he is angered, his years of repressed emotions kick this juiced-up DNA into overdrive, and The Hulk emerges."

Betty Ross (Jennifer Connelly, left) and her father, General "Thunderbolt" Ross (Sam Elliott, right) confer on the best way to stop The Hulk.

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In the movie, the radiation and genetic manipulation triggers a part of the brain called, believe it or not, the gammasphere. It was discovered through research at University of California at Berkeley. The film's creators took full advantage of that, even making a mock-up of the machinery that first discovered it.

"Ours was almost an exact visual duplicate of the real one at the Lawrence Berkeley lab, although it weighed a lot less," Underkoffler said. "It happens to be an amazingly beautiful object that is very cinematic, with such vivid colors and those angled metal supports, it seemed as though it was designed for us. So we incorporated it into the movie. Ours *emits* gamma rays, while the real thing *detects* them but, otherwise, it's based on the one at Berkeley."

Then there's the big guy himself. Unlike the various television versions of The Hulk, he isn't a former massive bodybuilder.

He is a CGI-rendered monster created with the help of Industrial Light & Magic.

Old TV vs. today's film

Lee said, "I loved the old *Hulk* television show, and it was a thrill to have Lou Ferrigno come and be a small part of our film. Back when the show was being made, a bodybuilder was the perfect solution. But my Hulk has to be *more* than an embodiment of human strength.

That is why this film could not be made without the help of the geniuses at ILM. We approached the Hulk design from both the inside —with all the amazing ways they can create bone and muscle structure in the computer and then make it move — and also from the outside, taking inspirations from everything from Tibetan masks to the emotions we record on the face of his real-life co-stars.

The Hulk has to perform opposite award-winning, amazingly gifted and subtle actors. The key to The Hulk will be how good an actor he is. Our hope is that, through computer animation, we can approach something that is haunting and emotional and not just a gimmick of computer work."

The end result is a Green Goliath who not only can smash things up convincingly but can jump tall buildings with a single bound, move at incredible speed, and, of course, smash things up convincingly.

Animation Supervisor Dennis Muren said, "In the end, the countless ILM man-hours gave birth to a creature that can lift 5,000 pounds, jump three miles at a time, run 100 miles per hour and that grows from nine feet to 12 feet, then to 15 feet tall," said animation supervisor Dennis Muren. "This amazing being has a physique that would make classic strong men appear anorexic. Today's sophisticated audiences would not accept this from a human actor in green make-up, even augmented with robotics."

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Director Ang Lee (left) works with Eric Bana (Bruce Banner, center) and Jennifer Connelly (Betty Ross, right).

Producer Gale Anne Hurd said, "The great news is that, over the course this project has been in development, the technology caught up with our passion for the project. We now have the technology to create *The Hulk* the way it should always have been approached. There might have been ways to put The Hulk onscreen before now, but it wouldn't have been The Hulk imagined by Stan Lee and Jack Kirby."

Which, when you look at the bottom line, is probably all that both comics and movie fans can hope for. ✦

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Good news, bad news, and review news

Tony touches all the bases

The ability to trigger the imagination is a latent force inherent within any image, whether it's a world-shaking picture broadcast on the six o'clock news or a doodle on an Etch-a-Sketch.

— Jim Steranko, from an essay in ***Visual Storytelling: The Art and Technique***

By **Tony Isabella**

Good news. Matt Groening, creator of *The Simpsons* and publisher of Bongo Comics, was named the "Outstanding Cartoonist of the Year" at the National Cartoonist Society's 57th annual Reuben Awards ceremony.

The ceremony took place on Saturday, May 24, at the Palace Hotel in San Francisco.

More good news. Stan Sakai won the NCS award in the organization's "Comic Book Division" for his work on *Usagi Yojimbo*. I was downright thrilled to hear this; Sakai is one of my favorite comics creators, and *Usagi Yojimbo* is one of my all-time favorite comic books. He's also one of the nicest guys in comics, but, last time I checked, they didn't give out awards for that.

But they should.

Stan Sakai (left) and Matt Groening (right) show off their respective awards at this year's NCS dinner.

It can't be said often enough that Sakai and *Usagi Yojimbo* are rarities among contemporary creators and comics. For closing in on two decades, Sakai has singlehandedly written, drawn, and lettered the adventures of his samurai rabbit. One creator, one vision, one remarkable series of comics.

Congratulations to Groening and Sakai on these well-deserved honors. Three cheers and a tiger for them!

Bad news. Fantagraphics Books, which for 27 years has published some of the world's greatest cartoonists, is backed up against a financial wall and needs your help. Their former and now bankrupt book-trade distributor went kaput owning them more than $70,000, which they will never see.

Fantagraphics found a new bookstore distributor which has been doing, in their words, "a magnificent job" of providing them access to that market. However, the company's admitted inexperience with the book trade saw them overprinting their books too heavily last year. They have bills. They have books in their warehouse.

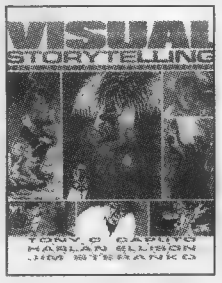
They need to turn the latter into money quickly to pay the former. That's where you come in.

Fantagraphics is asking their readers to help them out of this hopefully short-term crisis by ordering their previously published books directly from them this month.

I could devote this entire column to recommending this or that item. They have a dozen-plus volumes of *Usagi Yojimbo* available, Bob Fingerman's extraordinary *Beg the Question* graphic novel, and *B. Krigstein,* Greg Sadowski's definitive biography of perhaps the most groundbreaking comics artist of the 1950s. They have classic works by Al Capp, Daniel Clowes, Robert Crumb, Jules Feiffer, Hal Foster, Geo. Herriman, Los Bros. Hernandez, Joe Sacco, E.C. Segar, and many others. In its 27 years, Fantagraphics has created one of the most important catalogs of comics art, criticism, and scholarship of any publisher in the field.

In that time, Fantagraphics has received bricks and bouquets; they've deserved both. Whether their pundits enlighten or irritate me — and that usually depends on what day of the week it is — I think comics would be poorer for their absence. I ask you to visit their website and place an order today: *www.fantagraphics.com.*

Review news. I bought or received several books at last month's Big Apple Comic Convention. I read them and now I'm going to review them for you. It's the circle of life but without the singing.



Visual Storytelling: The Art and Technique by Tony C. Caputo (Watson-Guptill, $24.95) comes in at 192 pages and that's about 150 pages too long. The back cover copy touts it as "the first book to bring together the secrets of visual storytellers in four different media: animation, comics, interactive games, and live-action film."

That it may be, but, if so, it doesn't do it well.

The book gets off to a great start: Harlan Ellison's "With the Eyes of a Demon: Seeing the Fantastic as a Video Image." Ellison's essay is so packed with so much basic information it could serve as a *Cliffs Notes* to writing for the screen, but it's one heck of a lot more entertaining.

My interest level dropped off rapidly after the introduction. Caputo rattles off advice and definitions, but there is no spark to his prose. He takes the exciting world of visual storytelling and absolutely flatlines it. The majority of the examples he uses to illustrate his comments are ill-suited to the task, coming mainly from mediocre projects with which he was involved. One videogame in particular is mentioned so often that its appearance practically constitutes product placement.

The book only picks up when the guest artists take the stage. Jim Steranko contributes the six-page "Steranko Cover Art Gallery: Storytelling in a Single Image," and, as with the Ellison article, it delivers solid information in a manner which excites the reader to the possibilities of the subject. Even better is Steranko's 18-page "Harnessing Mythology: Reflections on Narrative Theory," which closes out the book.

In between the two Steranko essays, Caputo includes a look at Wally Wood's "22 Panels That Always Work." I've seen these panels hanging on the office walls of many comics artists and writers; the page is one of the most useful guides to storytelling ever devised.

When writing full scripts, I've used it myself.

Visual Storytelling is about 25% golden and 75% not. There is useful stuff in the Caputo pages, but I question if it's worth the effort to dig it out. While the reader could learn enough from Ellison, Steranko, and Wood to justify the price of the book, I'm hesitant to rate or recommend it on that basis.

You'll have to make your own call on *Visual Storytelling*, but I strongly suggest you look through the book before you fork over the purchase price.

Drawing Monsters & Heroes for Film & Comics by Kerry Gammill with J. David Spurlock (Vanguard, $15.95) would be a terrific book to introduce a budding young comics artist to all the myriad ways he could put his talents to use outside the comics industry itself.

Back in the day when comics editors and readers liked their heroes to look heroic instead of misshapen, and I'm not convinced that day has truly passed; Gammill was a rising star. Then, he disappeared from comics to put his skills to use in other disciplines and also to fulfill his life-long dream of becoming a designer of Hollywood monsters, which he has done on films like *Species II* and *Virus* and on television shows like *The Outer Limits.*

Though there are useful tips for young artists to be found in the heavily illustrated *Drawing*, what the book does best is recount Gammill's career and demonstrate the incredible versatility of the classic

style he utilizes in his art. It has taken him from comics to toy design to storyboards to animatronics and many other arenas. Of course, knowing where my greatest creative passion lies, you can probably guess that, as I enjoyed the amazing drawings and sketches in this book, I also kept thinking to myself, "Damn, how did comics let this guy get away?"

Drawing Monsters & Heroes for Film & Comics has a foreword by Emmy-winning effects master Steve Johnson and an introduction by *Ain't It Cool*'s Harry Knowles. On my scale of zero to five Tonys, such merit points being denoted by the disembodied grinning head of your columnist, I give Gammill and Spurlock a perfectly respectable three Tonys. They make lovely paperweights.

Danny Fingeroth's ***Write Now!*** (TwoMorrows Publishing, $5.95 per quarterly issue) cover-declares itself "the magazine about writing for comics, animation, and science-fiction." At a hefty 88 pages, it has the potential to cover that territory well.

Fingeroth was an undistinguished editor and writer for Marvel Comics for many years. To me, he seemed like an odd choice to be at the helm of such a magazine. However, by the time I finished reading his first issue, I was rooting for the guy. I like the notion of *Write Now!*

It can be a successful venture and a meaningful learning tool for novice and even veteran writers.

I say "successful" because, let's face it, everyone who reads comics thinks they could write comics and, even if the urge is deep down inside them and zealously hidden, wants to write comics.

If a reader sees this magazine at his friendly neighborhood comics store, there's a good chance he'll check it out and a decent chance he'll buy it. And why not?

Write Now! #1 had a nice heft to it. Mark Bagley's cover illustration of Shakespeare and da Vinci collaborating on a comic book is a scream. Get past the cover, and the line-up of interviews is impressive: Brian Michael Bendis, Mark Bagley, Stan Lee, Joe Quesada, Tom DeFalco, and J.M. DeMatteis. Fingeroth conducted all the interviews and wrote an insightful editorial on why comics are not movies. The reader gets a lot of bang for his six bucks, an important consideration in today's market.

Write Now! needs work in several areas. The interviews should focus more on writing and less on the careers of the subjects. The latter can be found elsewhere. In this, the DeFalco interview had the most to offer writers and the DeMatteis one the least.

The initial issue, the only one I've read so far, was almost entirely about comics writing. If the cover says "animation and science-fiction," those fields should be addressed and not just in passing. A quick glance at later issues — there have been three to date — indicates improvement in this area.

I'd like to see fewer and shorter interviews and more pieces on theory, preparation, and application. Again, my quick glance at later issues shows improvement.

The design of the magazine could be more pleasing to the eye. There is a sameness to the juxtaposition of text and illustration throughout. I'd like to see a page jump out at the readers now and then, if only to remind them how exciting writing for comic books and animation can be.

What works for one writer won't necessarily work for another. But this first issue of *Write Now!* does offer writers a great many ideas worth examining. I made a few notes myself.

Write Now! #1 is a good start to a magazine I hope will stick around for a long while. I give it three Tonys.

Briefly noted:

Scott Roberts delivers 48 pages of warm-and-fuzzy fun for all ages in ***Patty Cake and Friends* #8** (Amaze Ink, $4.95). The lead and longest story, "Weasels 4ever," captures the excitement of Patty's devotion to her favorite band while teaching her important lessons about friendship and priorities. The rest of the issue is filled with short stories and strips, including an intriguing look at how Roberts developed his characters over the years. This great comic book picks up the full five Tonys.

Shi: The Illustrated Warrior (Crusade Comics) is a seven-issue novelization of writer-artist Bill Tucci's original comics series in which a courageous young woman walked the fine line between justice and vengeance. The covers to these issues are breathtaking. Craig Shaw Gardner does a good job adapting and expanding Tucci's story. The numerous black-and-white illustrations, enlarged from panels of the original comics, don't always benefit from the larger display but generally convey the mood of the text well. Aside from noting a few annoying proofreading errors, my only qualm about recommending the series is that, at $2.99 per issue, it adds up to more than $20 for a short novel. That seems pricey to me, and it's why I can only give Tucci and Gardner three Tonys.

Jay Faerber and Jamal Igle's ***Venture*** (Image Comics, $2.95 per issue) throws together two men: teacher Joe Campbell and reporter Reggie Baxter. Campbell is a super-human who, initially, performs his good deeds in secret. Baxter is an opportunistic creep who, essentially, blackmails Campbell into adopting a more public role to further Baxter's career. I can relate to Campbell's unhappiness with the situation and have come to loathe Baxter; the creators are doing a good job with the characterization and also with bringing a sense of reality to their stories.

Igle's cover art and his interior pencils are top of the line. The digital inking and coloring of James Brown is less successful. As with many contemporary comics, the computer coloring frequently overwhelms the art and the storytelling. It's the equivalent of a ham actor stealing scenes from his betters.

Venture is a solid super-hero series, but it needs to pick up the pace and tell more of a story in each issue. It picks up three out of five Tonys.

I'll be back on the farewell tour next week with a report of my trip to the Mighty Mini-Con in Herkimer, N.Y. There will even be a special guest star!

See you then. ✦

Tony's Tips! *is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com****.*

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Happy Mania Vol. 1 — TokyoPop

$9.99, b/w, 158 pgs., available now
Writer and artist: Moyoco Anno
reviewed by **S.A. Bennett**

Given the content (nudity, bad language, *etc.*), it's a good idea that *Happy Mania* comes shrink-wrapped — TokyoPop wouldn't want to have this confused with any of its innocuous magical girl titles. It's the manga entry in the *Bridget Jones's Diary* publishing derby. Except, instead of a hip, young professional, the protagonist, Shigeta, is a clingy loser who "knows" happiness means having a boyfriend — and will endure just about anything to get one.

Her strategy is to fall in love with the best-looking man she meets, then have sex with him under the delusion this will lead to a "relationship." Otherwise, her life involves dead-end jobs, her coworker, Takahashi (who inexplicably loves her even though *he* doesn't understand why), and her-long suffering roommate, who wants her to wise up.

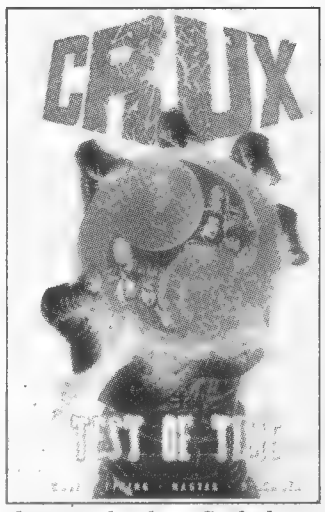
You'd think life as an emotionally battered sexual convenience would get her down, but Shigeta's no punching bag; after some tears and drama, she's back to the races, confidence undimmed. This is no *Peach Girl*, but it's funny in a sad sort of way that'll undoubtedly resonate stronger with its target audience of 20-something women.

www.tokyopop.com

Crux – Test of Time TPB — CrossGen

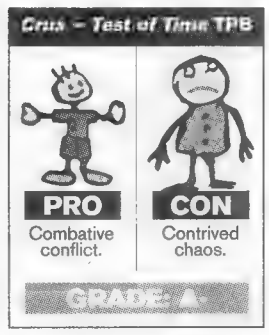
$15.95, color, 160 pgs., available now
Writer: Mark Waid; Artist: Steve Epting
reviewed by **Oliver Chin**

In a story where *The Man from Atlantis* meets *The Seven Samurai*, refugees from the underwater world must find their way in a hostile future where The Negation has marked them for death. On this team, each member has a special power, but all lack an understanding of what has happened to their home and to the last members of the human race. Is a peculiar portal the key to a higher plane of existence or a gateway through which relentless bounty hunters can finally bag their elusive prey?



Gathering *Crux* #7-12, this collection piles mystery upon the mysterious. This squad of super-heroes features such interesting characters as the shape-shifting Capricia, powerful hunk Tug, the tempestuous twins Gammid and Galvin, swift Zephyre, curious kid Verityn, and secretive stranger Danik. But the puzzle they find themselves within is complex. And when you add lethal enemies into the mix, mayhem is bound to ensue.

Writer Waid has fun creating a universe full of time traveling and dimension darting, and Epting is more than up to the task of depicting action from all angles and otherworldly confusion. Like a good old Saturday afternoon SF show, *Crux* keeps the plot moving so that readers never get bored or have a chance to catch their breath.



www.crossgen.com

Batman: Gotham Knights #41 — DC

$2.75, color, 44 pgs., available now
Writers: Scott Beatty, Scott Brubaker
Artists: Toby Cypress, Ryan Sook
reviewed by **Brett Weiss**

Batman going undercover as an obnoxious hipster. Crime novelist Sue Dibny, accompanied by husband The Elongated Man, signing at a bookstore. A trendy new drug with elasticity-inducing side effects. These elements and more make *Batman: Gotham Knights* #41 sound like a fun, funny, and potentially tragic issue that could keep readers' interest from beginning to end. Unfortunately, the reading experience is marred by uneven storytelling (certain events are stretched out while others are painfully brief), art that is too stylish for its own good (certain sequences are hard to follow), and a drug addiction scenario that is too gimmicky and too distant (the victims seem irrelevant) to elicit any emotion

PICK OF THE WEEK

Trouble #1

Marvel

$2.99, color, 32 pgs., available July 2
Writer: Mark Millar; Artist: Terry and Rachel Dodson

When Marvel announced it would revive its Epic line with a teen romance series, skeptics were quick to question the concept. Some who looked at images in *Previews* wondered whether the project would be over the line into porn. That changed when, at Wizard World East, the company revealed to retailers that two of the main characters would be named Ben and May.

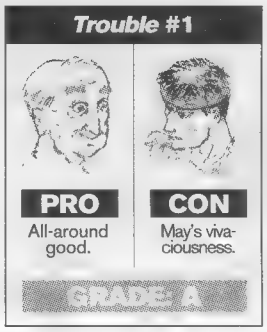
That's guaranteed to add to the impact of what would otherwise be a fun, amazingly illustrated romp through the lives of four teens: albeit a romp with messages. Among those messages are the dangers of alcohol and unprotected sex.

The art by Terry and Rachel Dodson is striking, and Matt Hollingsworth's colors are magical.

Fans who have read about what is to come in the five-issue mini-series know that Millar will tackle complex issues that not only face teens today, but issues that have always faced them. And maybe the story will make it clear that even someone like the sweet old Aunt May Peter Parker and we have come to know and love was once a fast-living teenager.

Besides the well-done story about four teens leaving innocent years behind them while working at a restrictive resort in the Hamptons, the message is about living life to the fullest while you can and what happens when you do — and Millar nails it.

May writes her diary in the beginning, "The amount of time you spend writing about life is indirectly proportional to the amount of time you spend living it." Which is why she plans to close that book.



reviewed by **Nathan Melby**
www.marvel.com

deeper than simple bemusement. Some segments are entertaining, but not enough to save the lead story from mediocrity.

Much better is Brubaker and Sook's backup feature: a poignant little tale of a man who turned his life around for the better because of a certain Dark Knight.

www.dccomics.com

Voltron: Defender of the Universe #0 — Image

$2.50, color, 24 pgs., available now
Writer: Dan Jolley; Artist: Mark Brooks
reviewed by **S.A. Bennett**

It's not out of line to call the cartoon series this comic book is based on "silly," so you'd think that taking an overly serious approach to such a fragile concept as a giant transforming lion robot would lead to its speedy collapse. But, obviously, *Voltron* has a lot of good will banked with its fans, who should eat this one up.

I DON'T KNOW WHO THE TWO OF YOU ARE OR HOW YOU GOT INTO A PUBLIC BUILDING WITH THOSE GUNS...
...BUT BELIEVE ME WHEN I SAY I'M ABOUT TO MAKE YOU EAT THEM.

A great deal of effort has been made to turn archetypal heroes into people, without getting too grim and gritty with the characterization, and the art is simple and effective, working in concept with an effective color scheme that goes for an anime cel look.

And, unlike a lot of other zero issues, there's a nice chunk of story here for the admission price, not to mention plenty of pinups and text pages on the cast.

Definitely not for everyone but, for non-fans, decidedly nontoxic.

www.imagecomics.com

Voltron #0

PRO	CON
Pretty.	No blazing sword.

GRADE: B

Sarai Vol. 8 — Comics One

$9.95, b/w, 210 pgs., available now
Writer and artist: Masahiro Shibata
reviewed by **Oliver Chin**

In a dystopian future, people are destined to mutate once they reach the age of 18. Crippled by paranoia, civilization has dissolved into feudal lands dominated by local superstitions and curses. However, the elite can still afford bodyguards. "Guard maids" are trained to protect and to serve (in more ways than one), but Sarai blazes her own way and sees that her clients and their circumstances are not always what they are cracked up to be.

In this eighth installment, Sarai is ordered to find another guard maid named Patchouli, who's run away and left a trail of comatose pursuers in her wake. Does Sarai have what it takes to bring a quarry that has mysterious and unpredictable powers? Next, Sarai vows to defend the haunted House of Mascarte, the home of an ill-fated bride, against vengeful villagers ... to the death!

As this series continues, creator Masahiro Shibata weaves a strange blend of action, intrigue, and voyeurism. However, Sarai seems as cryptic a heroine as ever, in a hostile world full of monsters, maniacs, and mayhem. Shibata is a compelling cartoonist, but his episodic narration still leaves a lot of plot holes and panty shots.

www.comicsone.com

Sarai Vol. 8

PRO	CON
Horror housecleaning.	Story is undercooked.

GRADE: B-

Ranma Vol. 1 — Viz

$9.95, b/w, 312 pgs., available now
Writer and artist: Rumiko Takahashi
reviewed by **Brent Frankenhoff**

It's been released before as individual comics and as a series of comic-book-size trade paperbacks. Now, Viz is re-releasing the *Ranma* series in smaller-sized trade paperbacks subtitled "Action Series."

For those unfamiliar with the series' premise: Ranma Saotome and his father, Genma, went on a train-

SERIES SPOTLIGHT

Arsenic Lullabies #1-3 — AAA Milwaukee

$2.65@, b/w, 24 pgs.@, available now
Writer and artist: Douglas Paszkiewicz

When it comes to wildly dark and politically incorrect humor, Douglas Paszkiewicz and his comic book *Arsenic Lullabies* is the best out there. Nothing is safe from Paszkiewicz' sense of humor, including abortion doctors and Girl Scouts.

Arsenic Lullabies centers on Joe, a man who has been cursed, turned into a witch doctor. Using his army of zombie fetuses, Joe aids the residents of his neighborhood in getting revenge on anyone they want but doesn't always get the results that *he* wants. Why zombie fetuses? According to Joe, it is too hard to store full-sized zombies.

Arsenic Lullabies #1-3

PRO	CON
Great dark comedy.	Erratic shipping schedule.

While Joe is the main character of the book, there are also one-page stories, including one on how Jeffrey Dahmer began his cannibalistic ways, plus a parody ad of *Hungry Hungry Hippos* using genocidal dictators.

The main problem is the series' infrequency. It ships, at best, twice a year, and the indicia only lists the year of publication; that makes it nearly impossible to determine when the last issue was published and when to expect the next one.

That said, the issues are consistently hilarious, and the art is crisp.

Arsenic Lullabies is a great comic book for fans who like their humor demented, although trying to find issues poses a problem.

GRADE A

Nathan Melby

www.arseniclullabies.com

READING ROOM REPORT CARD

From CBG #1543 and #1544

Agents #1	C
Arkham Asylum: Living Hell #1	A
Battle of the Planets "Key Comics"	C-
Blood Legacy: The Young Ones #1	B
Fair Weather HC	B
Human Torch #1	C
JLA: Age of Wonder #1	B
Mr. Gum	A-
Namor #1	A
Orbiter GN	A
Pocket Essential Tintin	B
Rotogin: Junkbotz #0	C
Runaways #1	B
Snake Plissken Chronicles #1	A-
So Crazy Japanese Toys	B-
Spawn #125	C
Storylines #1	B-
Threshold #50	C-
Tinman Drifter #1-2	A-
Ultimate Spider-Man #41	A+
When Realities Collide	B-
Wolverine: Snikt! #1-2	B
Xenozoic Tales TPB	A-

COMICS GUIDE

By Maggie Thompson

Doom Patrol #1-20 (of 22) — DC

John Arcudi, Tan Eng Huat, (guest art by Rick Geary on #20), color, 32-40 pgs. @, $2.50@, available now.

In the very first issue (Dec 01), Robotman Cliff Steele (or his doppelgänger) is working in a boiler room in a refinery for wages ($75,000 a year) that don't cover his expenses. "I'm just a normal guy. I don't want to fight time-monsters in dimensions of nothingness any more. Didn't even know what was going on half the time." But — though The JLA listed him as killed in action four years earlier — he's brought in to play daddy to an undisciplined team of young super-beings. It's the disciplined team of Arcudi and Huat who have produced a solid run of ente taining stories — despite the fact that the team are separated by a continent and an ocean, with Huat in Malaysia. As for the fictional team — Robotman, Fast (or Flash) Forward (aka Negative Man for his attitude), Freak, Kid Slick, and Fever — they follow the traditional squabbling assemblage of different types. Arcudi's scripting works, his plotting keeps the reader involved from month to month (though it gets more and more difficult to hop on board), and Huat's art is distinctive, clear, complex, and inventive. So why is it working its way toward cancellation? Captain Comics has said (***CBG*** #1542) sometimes it was inexplicable or boring. And it hasn't merited trade paperback collections. And that's a shame. Because, read in a giant chunk from first to latest, it's a coherent fantasy-mystery novel.The group has had three different — very different — outings over the years, and this merits more permanence than a never-reprinted periodical. The more time went by, the more Huat showed his considerable skills and the more Arcudi clarified the continuity with previous versions. By #13, the Silver Age Doom Patrol characters' appearances and world had impinged on current continuity — but readers didn't really have to know all about them to grasp what was going on. (And the rich art in that sequence included Beast Boy in hilarious changes from panel to panel.) There's a tangle of mysteries to be unraveled and, clearly, Arcudi has all sorts of aspects of the universe to be dealt with. Steele (above, with his brother, sister-in-law, and niece) is the most-examined character, but each has intriguing possibilities. Those possibilities may never be explored, which would be a shame. Individually, the issues are hard to keep track of; taken as a group in one reading, they're inventive and entertaining.

www.dccomics.com

Trouble #1 (of 5) — Marvel

Mark Millar, Terry Dodson, Rachel Dodson, color, 32 pgs., $2.99, available June 2.

The story starts "some years ago," and its initial focus is the age gap that seems to be a perpetual conflict in human society. In this case, as four teen-agers head away from home to take summer jobs, their parents realize that their kids are moving to the next stage of their lives. Will the car get the brothers safely to the Hamptons? Will the two young women, longtime best friends, attend church? There's nervousness and pride on the part of the parents, confidence and eagerness to be on their own on the part of the teens. Marvel's promotions for the mini-series have hinted that it has more in store than what Millar termed simply "rewrit[ing] the book on what people might think of the *romance* comic." So vague were initial ads that some feared the first Epic imprint might verge on pornography. But the breaking news that one of the brothers is named Ben and one of the fetching teens is named May plunges the story deeply into Marvel continuity. Its impact on an audience whose only vision of Peter Parker's Aunt May is that of a fragile, well-meaning, elderly innocent is bound to be stunning. Marvel continues to say that May's last name will not *necessarily* be Parker. But that doesn't even matter: Old people were young once, and what they did when they were young doesn't go away just because they're old. This is a cautionary tale that can make its readers think twice — about fiction *and* reality. Younger generations and older generations have more in common than they may think. And the art is meticulous, clear, and detailed.

Well, I gotta say, Richie, you sure put a beautiful shine on this old Mustang, son, but you really think that engine's gonna take you boys all the way up to the Hamptons?
Pops, that engine could take us to the moon and back since I fixed it up. I learned a few tricks from the best, you know what I'm saying, man?

www.marvel.com

ing session in the wilds of China, where they each fell into a cursed spring. Ranma's contained the spirit of a drowned girl, and Genma's had the spirit of a drowned panda. Each spirit imprinted on its victim so that now, when either is splashed with cold water, they turn into a girl and a panda, respectively. Warm water changes them back. Weird, but an interesting concept ,nevertheless.

To complicate matters, Genma has promised his good friend Soun Tendo, who runs a martial-arts training school, that Ranma would marry one of Tendo's daughters. The time has come to keep that promise. While two of Tendo's daughters, Kasumi and Nabiki, find the whole idea charming, Akane (Ranma's intended) finds him and his gender-changing problem repulsive.

The stories in the first volume are light and fun, establishing the major characters and situations. Near the end, a new antagonist, Ryoga, is introduced. He's more comic than menacing since his sense of direction is so bad he keeps wandering from one end of Japan to the other on his quest. Expect to see more of him in future volumes.

The new size is closer to that of a regular paperback book, making these volumes more accessible to casual readers. There's plenty of material included for the price, as well.

www.viz.com

Domino #1 — Marvel

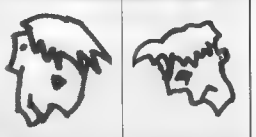
$2.50, color, 36 pgs., available now
Writer: Joe Pruett; Artist: Brian Stelfreeze
reviewed by **S.A. Bennett**

After she has been rehabilitated as a character (though her nature remained shady as always), thanks to her guest appearance in Grant Morrison's *New X-Men Annual 2001*, the mercenary Domino has been deemed worthy of another tryout mini-series.

The plot's on the skimpy side, even for the action movies it emulates (and, the way Marvel characters are getting turned into movies, I wouldn't be at all surprised

if it weren't shopping this around to Catherine Zeta Jones' people), but the high-impact set pieces are expertly staged and are entertaining, as they get Domino from Hong Kong to Atlanta, where the search for her mother hits a couple of walls, hard.

Domino #1



PRO Stelfreeze.

CON No "there" there.

GRADE: B

Brian Stelfreeze's art is, as always, a joy, and it helps to instill what little personality Domino shows.

Her biggest shortcoming has always been that, besides the distinctive tattoo and half an attitude, we know nothing about her. Hopefully, that'll change soon.

www.marvel.com

Human Defense Corps #1 — DC

$2.50, color, 36 pgs., available now
Writer: Ty Templeton; Artist: Clement Sauve Jr.
reviewed by **Brett Weiss**

Narrated by Specialist First Class Montgomery Kelly, *Human Defense Corps* #1 is a clearly written, nicely drawn account of the first mission of a newly formed branch of the military. The HDC, which consists of the bravest of America's best and brightest, is responsible for keeping Earth safe from hostile aliens. Their first night of the mission is strictly reconnaissance (aliens are apparently aiding rebel forces in Bulgravia), but things go awry, when nervous soldiers begin firing at rebel guerrillas. The action from this point on only intensifies.

The story plays out logically and believably, and the narration and accompanying scenes give readers a

good idea of who Kelly is and what makes him tick. He's brave (if imperfect), he's honorable (even though he hits on a married woman), and he wants to fight alongside soldiers who are as capable and as motivated as he.

This issue is a fine example of military SF entertainment. Fans of the genre in other media (such as film and fiction) who normally don't read comic books would do well to give this issue a look.

www.dccomics.com

Human Defense Corps #1

PRO Entertaining military SF.

CON Lois Lane unrecognizable.

GRADE: A-

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
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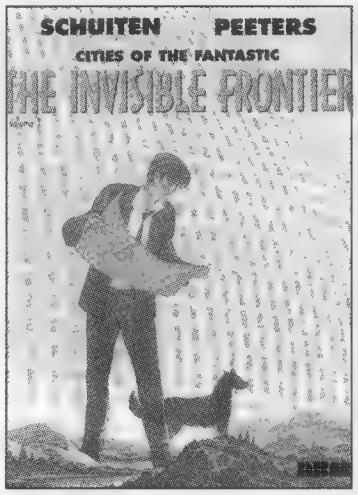
Cities of the Fantastic: The Invisible Frontier

NBM

$15.95, color, 64 pgs., available now

Writers and artists: Francois Schuiten, Benoit Peeters

reviewed by **Jim Johnson**



Upon first opening this graphic novel, one might expect to find a story of beauty and wonder; underneath the façade of this story's wondrous setting is one of despair, loneliness, and transition. Imagine Kafka with tapestries.

Within Schuiten and Peeters' fictional world lies a decaying country named Sodrovno-Voldachia, and at its heart is the apparent oasis of the grand domed cartography center. Inside this building is a self-sufficient conglomerate of offices, apartments, and restaurants where all the center's workers reside. But for all its lushly furnished rooms, oddly intriguing layouts, and spacious offices, the state of mind of those inside belie the complex's interior appearance.

Young Roland De Cremer is a student in the midst of an apprenticeship, and his supervisor, Mister Paul, makes exquisite maps.

But their craft is on the verge of becoming a lost art, with the arrival of high-tech machines that threaten to replace their hand-crafted, stylish work with more precise but soulless copies. And, when the country's leadership seeks to utilize the center as a means to further its expansion past its own borders, both veteran and amateur are caught in a political movement that perverts the love of their work.

To soothe his loneliness, Roland spends time with a prostitute named Shkodra, who not only has an as-yet unknown connection to Paul, but also a strange birthmark or tattoo that resembles, yep, a map.

This is a mystery that will presumably be explored in the story's conclusion, but the other elements of this story make things enticing enough to make both this volume and the next a must-have.

www.nbmpublishing.com

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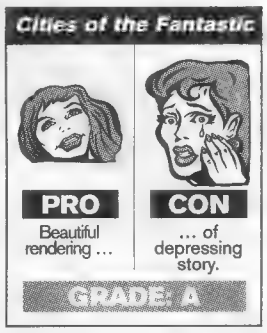

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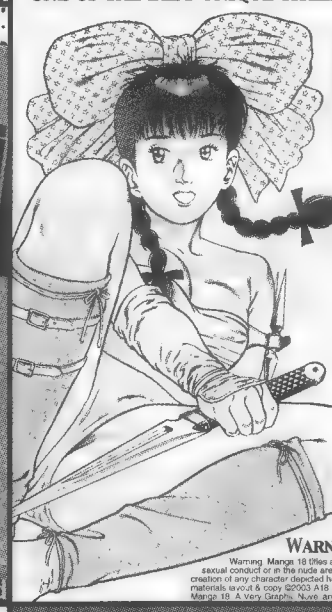

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RECORDS: HULK SMASH!

With the movie now primed for its June 20 debut, the current comic written by Bruce Jones receiving critical acclaim, and the original classics performing well on the secondary market, the Incredible Hulk is poised to be, well, incredible.

In fact, it's already begun.

Fire came the widely reported sale of a CGC certified 9.8 copy of *Incredible Hulk #181* by the Hawaii-based Ideal Collectibles for $19,967.89. The issue, which features the first appearance of the X-Men's Wolverine, is one of two that have been certified in this grade.

More recently an *Incredible Hulk #102* CGC certified 9.6 sold for $1,056. This was the first issue of the long-running Silver Age, Bronze Age and Modern Age series to carry the title, picking up the numbering from what had been *Tales to Astonish*, a title that co-featured the Hulk and Sub-Mariner for a number of years prior to that.

The jade giant has come a long way since he was the fledgling Marvel's first cancellation victim in 1963. The original series lasted just a six issues, though the character survived and gained popularity through guest appearances in other Marvel titles before landing his spot in *Tales to Astonish*.

The recent sales of Hulk reflect the increasing popularity of Marvel's characters as film properties. More importantly, though, they indicate an increasing awareness of the investment realities surrounding key titles and issues for comics in general and Marvel's Silver Age and Bronze Age in specific.

The Overstreet Comic Book Price Guide has reflected this phenomenal growth since 1970, when a 9.4 NM copy of *Incredible Hulk #1* was tagged at $14.00. This same book now guides at $17,000, though estimates for a 9.4 or higher copy significantly outstrip that mark.

From 1970 through 2002, the year-end closing levels of the Dow Jones Industrially Adjusted Average climbed from 838.9 to 8,341.63, though it had peaked significantly higher at 10,788.0 in 2000. The increase for the period of 1970-2002 was slightly greater than 994%.

During that same period, the value of a NM 9.4 *Incredible Hulk #1* grew at slightly greater than 1,214% or approximately 122% above the adjusted performance of the market.

BATMAN RRP VARIANT CLIMBS CHARTS

The Caped Crusader has continued to draw attention for the popularity of run by artist Jim Lee and writer Jeph Loeb, who started with *Batman #608*. In less the five issues since there have been two second printings and one compilation trade required to meet the steadily growing demand. There is also a limited-sought after hologram variant edition of *Batman #608*, which was produced for the UK Rite Aid chain group.

The *Batman #608* RRP variant, which was limited to 300 copies and features a cardstock cover, sold as high as $545 and as low as $455 in March on eBay. Other private transactions were reported in a similar range.

The standard first printing *Batman #608* certified by CGC as 9.8 brought as high as $65.01 in March with a "signature series" copy selling for $72.01. The demand extended to 9.4 with sales as high as $49.95.

The second printing of *Batman #608*, with a popular variant cover image, which has since been referred to as a classic from DC Direct/DC's non-reading, imprint moved steadily in unrestricted grades for $9.50 to $9.50 with a high of $19.99 and low of $4.25.

Steady sales were also reported for bundles of the Loeb & Lee run, which has also seen a collected edition covering the contents of issues #608 and #609 and a second printing of *Batman #612*, which featured Superman in conflict with Batman. The cover for that issue was created from Lee's un-inked, un-colored pencil art.

ORIGINAL PHANTOM POSTER ART: $2,000

The original art for the three sheet from the 1954 version of *The Phantom* recently sold for $2,000 in an eBay auction. Artist Glenn Cravath (1897-1964) created this 12" x 20" one-of-a-kind collectible, which was in the estate of Cravath's son, Douglas, who passed away in 2002. The piece, reportedly in excellent condition, was obtained along with other items from the estate by the seller.

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Shining a light on Eclipso

One of DC's strangest super-villains steps into the spotlight.

Ask Mr. Silver Age, Page 34

The creators, characters, and series people are STILL talking about today!

FLASHBACK

30 years ago

WGBS-TV sportscaster Steve Lombard was introduced in *Superman* #264 (Jun 73) in a story by **Cary Bates**, **Curt Swan**, and **Murphy Anderson**.

35 years ago

Gil Kane's *His Name Is Savage* #1 (Jun 68) is published.

DC published *Beware the Creeper* #1 (Jun 68), created and drawn by **Steve Ditko**, written by **Denny O'Neil**.

40 years ago

Doctor Octopus joined Marvel's gang of villains as of *Amazing Spider-Man* #3 (Jun 63) in a story by **Stan Lee** and **Steve Ditko**.

Gardner Fox, **Julius Schwartz**, **Carmine Infantino**, and **Joe Giella** revived The Justice Society of America in *The Flash* #137 (Jun 63).

65 years ago

Dr. Psycho first appeared in *Wonder Woman* #5 (Jun 43).

70 years ago

It was seven decades years ago that the first Golden Age superhero comic book was born: *Action Comics* #1 (Jun 38) introduced **Jerry Siegel** and **Joe Shuster**'s Superman to the world.

80 years ago

Frank Willard's *Moon Mullins* strip began June 19, 1923, in *The New York News*.

85 years ago

E.C. Segar's third comic strip began June 1, 1918. *Looping the Loop* focused on places and events in and around Chicago's Loop.

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Making the old new again

DC Archives bring decades-old comics to today's audiences

By **Nathan Melby**

The DC *Archives* bring back comics of a generation in a complete package, featuring full-color reprints of some of the top stories of earlier days. The publishing program means some fans can go back to enjoy their favorite stories — and others can read them for the first time — without forking over a hundreds of dollars to buy the originals.

DC Comics Senior Editor of Collected Editions Dale Crane talked with ***CBG*** about the process of putting together an Archives volume, including his part in compiling the books, the process of choosing an *Archives* subject, and what fans can anticipate.

"Step-by-step: Once a title is approved, I'll begin the final rough research on the actual contents of an *Archive*," Crane told ***CBG***. "This includes the page count, the character's chronological appearances in his or her own title, and any applicable guest appearances in others.

"After that, I determine the availability of source material: either the actual printed comics or the film from the original printing. Once I obtain that, I do the actual breakdown on the book, a bookmap, and the internal DC paperwork that's needed. At that point, I send out the source material for reconstruction or put through a request to our film library, assign an introduction, consult with a few very knowledgeable fans about creator credits, and assign a new cover, if one is needed. As the restored pages come in (or stats are delivered), they are proofed and cleaned — then married to the color reference (which is actually a set of color copies of the original comics) and sent out for coloring. Two rounds of color proofs later, the digital color files are matched with the files for the cover and design pages, and the whole batch is off to our printer in Hong Kong."

Many different people included in the decision on which *Archives* to print, including Bob Greenberger, another Collected Editions Senior Editor, Head of the Collected Editions Department George Brewer, the DC Marketing Department, which handles retailer surveys and fan comments, and, finally, the DC Book Trade Department.

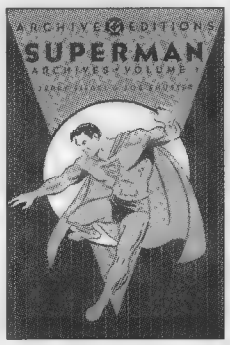
"The first real step is determining how many total Golden Age and Silver Age *Archives* we will want to do in the upcoming publishing year.

"I'm excited by the fact of DC acquiring titles and characters not originally published by DC."

"The number of *Archives* we do in a year has grown at a pretty steady average of about two titles per year since I have been in the department.

"Then, we look at what *Archives* series should be continued or 'rested' and what 'new' character may deserve an *Archive*. We, of course, look at overall sales figures and velocity, too — message boards, fan requests — and we consider if there might be any revivals or relaunches of characters in the works.

"Then, we propose a final list for a twice-annual Collected Editions Planning Meeting with DC President Paul Levitz and several other involved executives, where the final decisions are made determining upcoming books."



DC's Archives span The Golden Age to The Bronze Age.

Rick Keene, a Boston-area digital artist, handles the process of removing the color from scans of the original printed comic book for titles for which only the printed images survive. "For about 12 years," Crane said, "he has worked on the Golden Age *Archives* — and on any Silver Age titles where we may be missing film. Rick is a machine; he has restored thousands of pages for DC, all without destroying a single comic. How he can sit there day after day and year after year and do this painstaking kind of work is really something."

Crane said that 80% or more of the material in the *Archives* comes out of DC's print library.

"For any material that we may be missing, there are a few very generous souls out there who make their collections available. It can be oddly catch-as-catch-can. For example, I am using my personal copies of *T.H.U.N.D.E.R. Agents* for that series.

"With *The Spirit Archives* we have now just hit the post-war period where Will has very nice and clean black and whites of his original art for virtually every page he drew after he returned from the military. The books are going to be even more beautiful than before!"

There will be many more *Archives* coming from DC, Crane said, but he couldn't divulge specific information. He did add that a Golden Age and a Silver Age character would each finally get their own *Archives*. As for a dream *Archive* for himself, Crane said, even though it is unlikely, he would love for *anyone* to reprint Chester Gould's *Dick Tracy* strips.

In the meantime, he concluded, "I am excited by the fact of DC acquiring titles and characters not originally published by DC: *The Spirit*, *T.H.U.N.D.E.R. Agents*, and *ElfQuest*, for example. If this trend continues, there could be many great collections to come." ✦

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Everyone has a little Hulk inside

Lou Ferrigno personified The Green Giant in the 1970s

When *The Hulk* makes its big-screen debut this summer, long-time Hulk fans will see a familiar face, though it will be a bit more pale than they're accustomed to.

Playing the military base's chief of security in the Ang Lee blockbuster will be Lou Ferrigno, who for millions of TV viewers personified the comics icon in the 1970s television series based on the Marvel Comics character.

In the CBS series and several made-for-TV movies, the former championship bodybuilder played the emerald creature unleashed by a scientist's overexposure to gamma rays. The late Bill Bixby portrayed the Hulk's alter ego, Dr. David Bruce Banner.

The Hulk was an appropriate role for Ferrigno, who said he was a "huge fan" of Marvel characters like Spider-Man and The Hulk. Characters like The Hulk spurred his interest in bodybuilding. "I was very intrigued by the muscles of The Hulk and the comics characters and I wanted to look like them, because it signifies strength," he said.

Prior to taking on the role of The Hulk, Ferrigno won the Mr. America bodybuilding title in 1973, as well as the Mr. Universe title in 1973 and 1974. He also appeared in the 1977 documentary film *Pumping Iron*, which also featured Conan-to-be Arnold Schwarzenegger.

Ferrigno added that he'd been attracted to the sensitivity of The Hulk and said that he could relate to the creature.

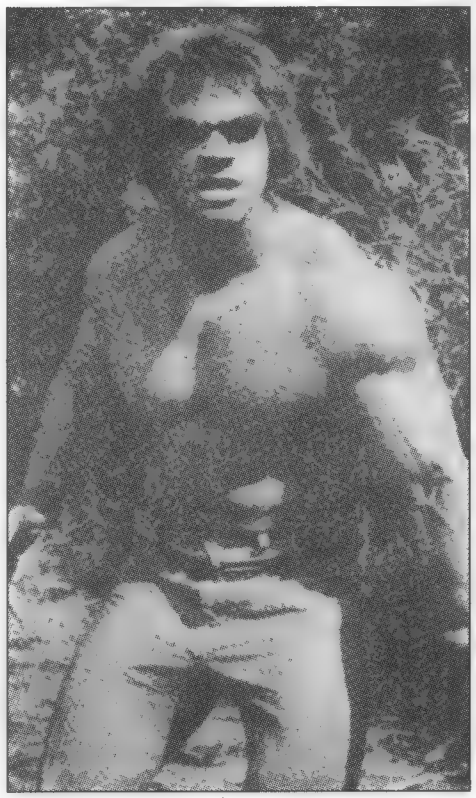
"He was a very sensitive creature," Ferrigno said. "He was basically a good guy, because he had to deal with a lot of adversity in his life." He also felt that part of the show's appeal to fans was, "Every one of us has a little Hulk inside them, and they were able to relate to the character."

CATCHING UP WITH
Lou Ferrigno

By **George Nelson**

Ferrigno also recalled one of the highlights of his run as The Hulk: "Cary Grant came to my trailer and wanted an autograph. I was in a picture with his nephew. I was very ecstatic."

After *The Incredible Hulk* series ended, Ferrigno appeared on the medical drama *Trauma Center* as John Six.



Lou Ferrigno portrayed The Olive Ogre on television for several years.

Though the series only lasted 22 episodes, the actor still looks back on it fondly.

"It was one of my favorite shows," he said, "Those guys were real-life heroes. They saved people, and John Six was a paramedic.

"I had a chance to work with real paramedics and they're very heroic."

In the mid-1990s, Ferrigno returned to The Hulk role, this time providing the voice for The Jade Giant on the short-lived UPN animated series.

Ferrigno, who has suffered from 85% hearing loss from birth, said his condition hasn't been an obstacle in his acting career.

"I can hear you right now, so I shouldn't have a problem taking cues," he said. "It was always OK as long as I was able to have them look directly at me and read [their] lips. But that didn't become a problem, because they were always eager to work with me."

Ferrigno, who said he was on set for a couple of days to film his scenes, said he enjoyed working on the movie and working with Ang Lee.

In late May, he said he hadn't yet seen the completed film. "They're keeping it very quiet. They want it to be a big surprise."

Ferrigno is a personal trainer, though he continues to take acting roles and currently has a recurring role playing himself on the CBS sitcom *King of Queens*. He said comedy isn't easy but he enjoys working in front of a live audience and hopes to work full time on a sitcom someday. He also said he enjoys going to conventions and meeting fans, "because they usually have the best questions."

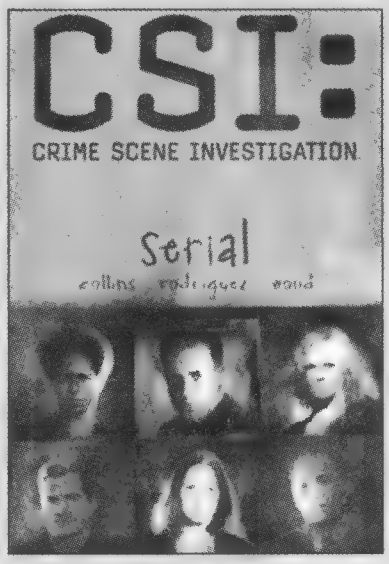
Ferrigno also has a book coming out, *My Incredible Life as The Hulk*, which will be available on his website, *www.louferrigno.com*. ✦

IN BRIEF...

IDW to release *CSI* TPB

IDW Publishing will release in August a trade paperback of its first *CSI: Crime Scene Investigation* mini-series: *Serial*. The 144-page trade paperback, written by Max Allan Collins with art by Gabriel Rodriguez and Ashley Wood, will be $19.99.

The mini-series focuses on a Jack the Ripper copycat serial killer who is terrifying the streets of Las Vegas. Unfortunately for the CSI group, there's also a convention in town for Jack the Ripper enthusiasts.



Kreeky Playground TPB is coming

Sirius Press will collect Aaron Bordner's *Kreeky Playground* into a $9.99 trade paperback in August. The 160-page black-and-white book will collect the three-issue *Kreeky Playground* mini-series, the *Monster High School* limited series, and 30 pages of new material.

BIRTHDAYS and INDUSTRY EVENTS

Mon 23 JUN

CBG #1547 ships

Born on this date:
Frank Bolle (1924)

Tue 24 JUN

Born on this date:
Doreen Frederick
Jesse Santos (1928) – **75** years ago
Alan N. Zelenetz (1948) – **45** years ago
Russ Maheras (1954)
Denis Rodier (1963) – **40** years ago
Kevin VanHook (1965)

Wed 25 JUN

Born on this date:
William Woolfolk (1917)
Alex Toth (1928) – **75** years ago
Jerry Bingham (1953) – **50** years ago

New Comics Day! Scheduled to ship:

CrossGen: *Brath* #5, *Meridian* #37, *Path* #16, *Ruse* #21

Dark Horse: *Astro Boy* Vol. 16, *Buffy* #58, *Pop Gun War*

DC: *Batman* #616, *Filth* #12, *Flash* #199, *JLA* #82, *Legion* #21, *Superman* #194, *Tom Strong* #21

Image: *Dawn: Three Tiers* #1, *Heirs of Eternity* #3

Marvel: *Agent X* #12, *Born* #1, *Hulk: Nightmerica* #1

Thu 26 JUN

Born on this date:
Jerry Bails (1933) – **70** years ago
Bob Weber (1934)
Tom DeFalco (1950)
Terry Tidwell (1954)

Fri 27 JUN

Born on this date:
Paul Conrad (1924)
Willie Peppers (1959)
Dan Jurgens (1959)
Jackson "Butch" Guice (1961)
Bernie Mireault (1961)
Barry Kraus (1964)
Andrew T. Walls (1966)
Peter Bickford (1967)

Sat 28 JUN

Born on this date:
Mike Royer
Philippe Druillet (1944)
Tom Floyd (1951)
Adrienne Roy (1953) – **50** years ago

Sun 29 JUN

Born on this date:
Bobby London (1950)
Mike Richardson (1950)
Keno Don Rosa (1951)
Bo Hampton (1954)

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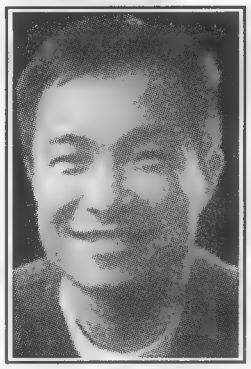

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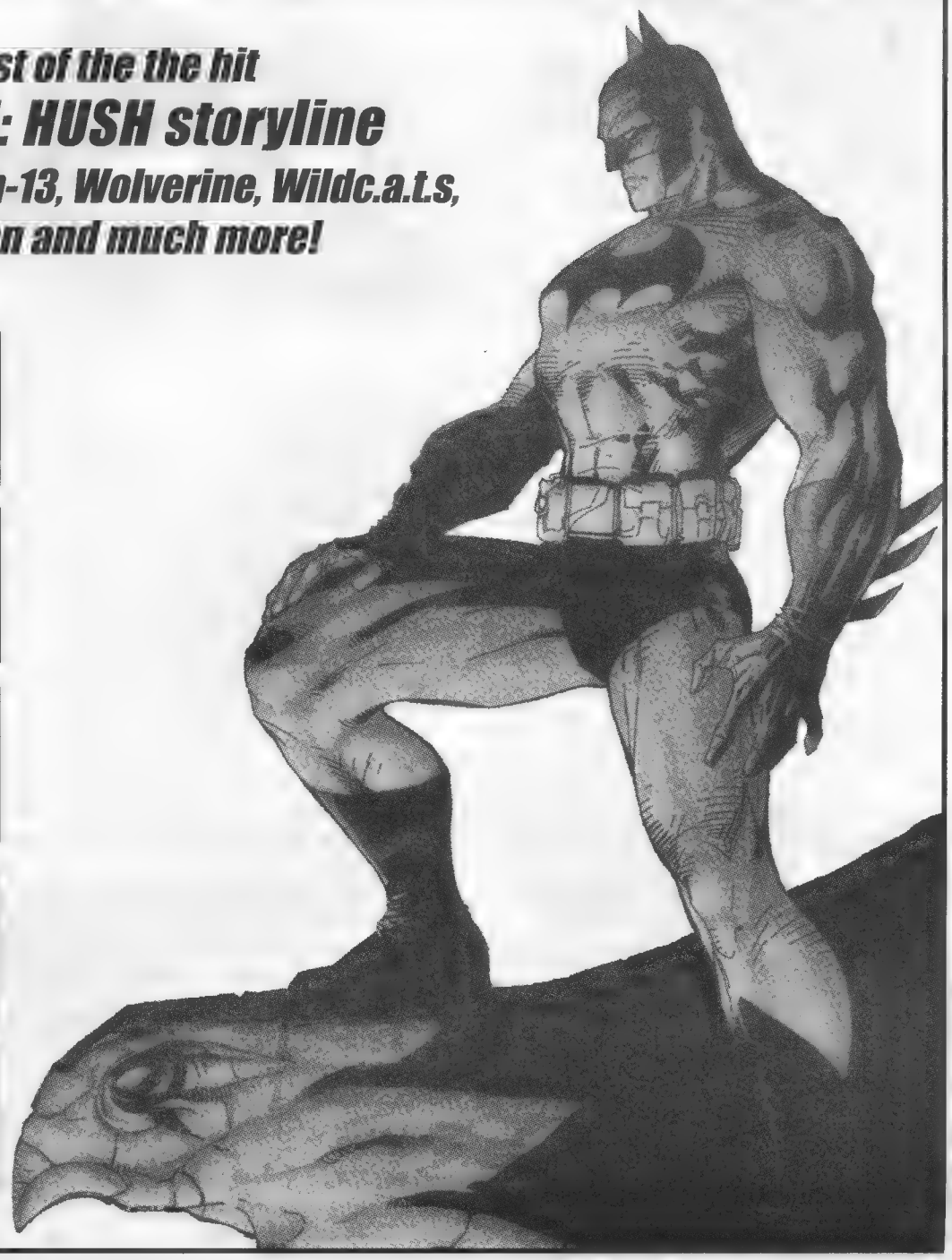

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Overcoming Weaknesses

An e-mail exchange grows into a column

Dear Captain ...

By **Andrew Smith**

As you'd imagine, all is not work, work, work in the serried ranks of ***CBG***. Sometimes I just chit-chat with editors like Maggie Thompson or Brent Frankenhoff.

And then it *becomes* work.

After one such exchange, Brent was intrigued enough about my take on DC's super-hero history that he suggested I turn our conversation into a column. And when an editor makes a "suggestion" ...

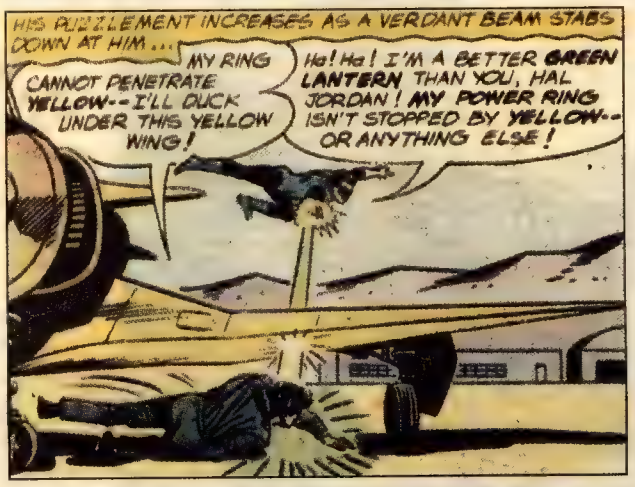
Our first letter this week comes from ***Brent Frankenhoff*** *of* ***Iola, Wis.****:*

There's a question (actually a whole bunch) that's always bugged me: How much of whatever it is that causes weakness of a specific hero does it take to weaken him? In Martian Manhunter's case, does a lit match have the same effect as, say, a blowtorch? How about the Golden Age Green Lantern's wood problem? Does a toothpick pose as much danger as, say, a redwood trunk? Or Hal Jordan's problem with yellow? Are certain *shades* immune? What about green (a mixture of blue and yellow)? Does the blue negate the yellow? Oh, man, I'm way overthinking this, right? What about a pea-sized piece of kryptonite, as opposed to, say, a piece the size of a house? If the pea-sized piece puts Superman down for the count (and will eventually give him blood poisoning and kill him), wouldn't the house-sized piece instantly do the deed?

The Captain *responds:*

The weaknesses you bring up have all had limitations established, Brent, but you and I both know the *real* limitation: whatever a given writer needs to facilitate the plot. But let's look at 'em one by one:

Green Lantern's yellow weakness, as this column has discussed to the point of nausea, was just idiotic. "Yellow" is such a subjective attribute that anyone with an IQ above room temperature can figure a dozen ways around it. At least, DC had the foresight to be pretty consistent with it. It was usually the same shade of yellow that stumped Hal. (It looked like a 100% yellow/20% magenta.) Of course, the yellow weakness is pretty much moot with the advent of Kyle Rayner.


HIS PUZZLEMENT INCREASES AS A VERDANT BEAM STABS DOWN AT HIM ...
MY RING CANNOT PENETRATE YELLOW--I'LL DUCK UNDER THIS YELLOW WING!
Ha! Ha! I'M A BETTER GREEN LANTERN THAN YOU, HAL JORDAN! MY POWER RING ISN'T STOPPED BY YELLOW--OR ANYTHING ELSE!

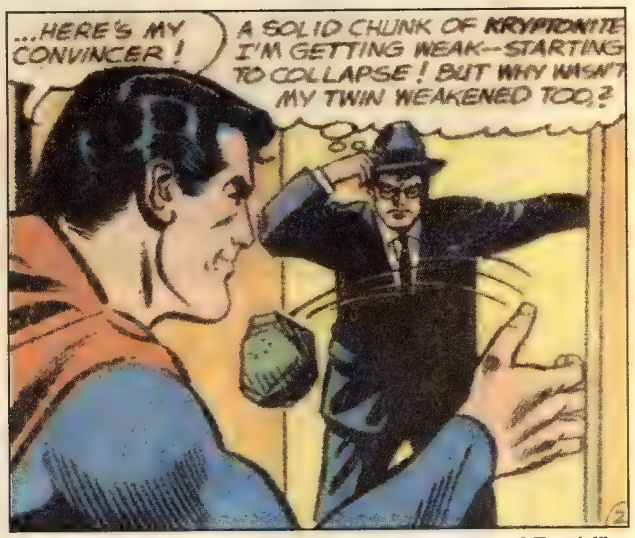
In "The Super-Exiles of Earth!" from* Justice League of America *#19 (May 63), The Justice League faced versions of themselves that weren't subject to the same weaknesses

Alan Scott's weakness, back when he was The Emerald Gladiator, made a lot more sense. His ring was simply ineffective against wood, so a baseball bat or a toothpick were only as dangerous to him as those objects are to us, depending on how they were used. A toothpick wasn't dangerous, unless he swallowed it or it was being used by someone like Bullseye. But if you hit him over the head with a wooden baseball bat, it had the same effect on him it would have on us: The ring simply wouldn't stop it, as it would an aluminum bat.

In his current incarnation as Sentinel, he's absorbed the power of the Starheart (and may, in fact, be entirely composed of Starheart energy) but still maintains the weakness to wood — as demonstrated in *JSA* #16 (Nov 00), when Blackbriar Thorn shot him in the chest with a wooden quarrel.

Kryptonite's effect on Superman is, at least officially, proportional to the size of the kryptonite and inversely proportional to its distance. But, as a columnist whose livelihood is dependent on controversy, I'm going to challenge the conventional wisdom.

I'm going to suggest that, in the Silver Age, Superman's kryptonite weakness was like all things Mort Weisingerian: Absolute. See, nothing from Earth (from hand grenade to atomic bomb) could even muss Superman's hair, because his invulnerability was Absolute. The Kryptonian Crimebuster could lift any Earth object without strain, no matter the weight, no matter how unwieldy, no matter if it was a dictionary or a battleship, because his super-strength was Absolute. There were never any gray areas with Weisinger, which is probably why kids — longing for certainties in an often uncertain world — loved his Superman so.



Superman's "double" in "The Super-Exiles of Earth!" was not only immune to the effects of kryptonite, but also wasn't affected by magic.

And so it was with kryptonite. Whenever someone whipped out some green K, The Man of Steel became The Man of Kleenex. His vulnerability was Absolute.

Now, the size *did* matter — in general, the smaller the kryptonite, the closer it had to be to do the trick. There were stories where kryptonite dust was used to "infect" the Last Son of Krypton without killing him or where pebble-sized bits had to come in contact with him to hurt him. And there were stories where enormous boulders of kryptonite took him to the cleaners at quite a distance. In general, bigger pieces could affect him from far away and smaller ones had less range. All true.

But it wasn't true across the board. Only gold kryptonite had an official specified range (two feet, per *World's Finest Comics* #159, Aug 66). And size didn't matter with red kryptonite — boulder or pebble, it turned Superman into a caveman or whatever. Bigger pieces didn't make him *more* caveman-y, nor did smaller pieces turn him into a relatively sophisticated caveman. And you could break a piece of red kryptonite into smaller pieces, and all of 'em would affect various Kryptonians (never the same one twice, of course) to the same degree as the big one. Red K's effects were Absolute.

And, further, DC wasn't always consistent with green K, either. There were a *lot* of green kryptonite stories in the Silver Age and a lot of editors — from Julius Schwartz on *Justice League* to Murray Boltinoff on *Superboy* to Weisinger himself on the core Super-titles — handling The Man of Steel. As a boy in the '60s, I'd sometimes snicker when a chunk of kryptonite took out the Action Ace in *World's Finest Comics* (in an obvious effort to give Batman something to do), whereas in the same month a similar chunk at a similar distance in *Superman* (where Batman wasn't around to save him) would be just an annoyance. Weisinger was pretty consistent about green K in the Super-books — but he couldn't police what other editors did with The Metropolis Marvel.

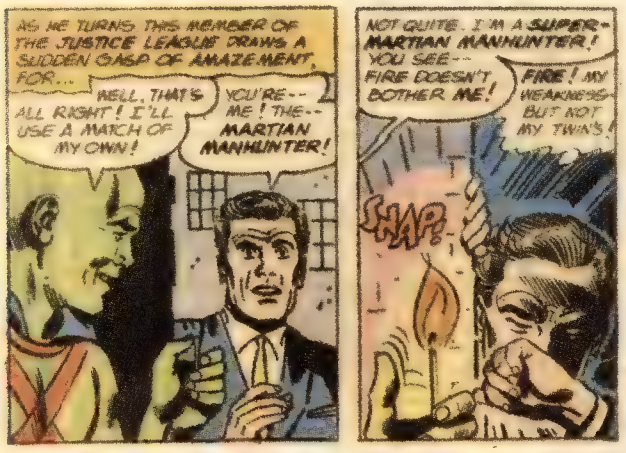
I'll give props for an *effort* at consistency, and I'll ac-

knowledge the general rule that the smaller the kryptonite, the closer it had to be to be effective.

But my impression as a lad was that there was only one overriding consistency concerning green kryptonite: It was going to do whatever the writer needed it to do. If Gardner Fox needed to stymie The Man of Steel in *Justice League of America* and rang in green kryptonite, and Mike Sekowsky drew the stuff kinda small ... well, that's the way the planetary fragments bounce. Superman had to be negated or Green Arrow's just along for the ride and the story's over by Page 3.

Further, you could bet the farm that, if a writer bothered to bring in kryptonite, by Rao, it was going to do its job! If, for example, the green K was so small Superman needed to inhale it for it to be effective, some confluence of events would have The Man of Tomorrow snorting it up like a coke fiend. If another story had already run involving kryptonite-sniffing, and those "rules" were in conflict with the plot needs of a story running outside the Weisinger office, they'd simply be ignored.

Post-*Crisis*, there's only one chunk of kryptonite (supposedly) and it's pretty small: Luthor's ring. And it still does the trick, doesn't it?


AS HE TURNS, THIS MEMBER OF THE JUSTICE LEAGUE DRAWS A SUDDEN GASP OF AMAZEMENT, FOR...
WELL, THAT'S ALL RIGHT! I'LL USE A MATCH OF MY OWN!
YOU'RE--ME! THE--MARTIAN MANHUNTER!
NOT QUITE. I'M A SUPER-MARTIAN MANHUNTER! YOU SEE--FIRE DOESN'T BOTHER ME!
FIRE! MY WEAKNESS--BUT NOT MY TWIN'S!
SNAP!

While the "real" Martian Manhunter was overcome by a simple match in "The Super-Exiles of Earth!" it usually took more flames to take him out.

With the Silver Age Martian Manhunter, his fire allergy varied to the point of embarrassment. Sometimes, as in *Justice League of America* #40 (Nov 65), J'onn could attempt to battle a flame creature — OK, he couldn't get near it, and it was really a hallucination — but at least he didn't pass out. At other times (when the plot required), a lit cigarette could cold-cock him. (Since smoking was fairly common in the '50s and '60s, you'd think The Alien Ace would have spent those decades in a coma. Fortunately, MM lost his pyrophobia — as well as his Martian powers — when passing as a human. Otherwise, the other cops might have begun to wonder why Detective Jones was always passed out at his desk.)

Post-*Crisis*, it's been established (sorta) that his aversion to fire is mostly psychological, a byproduct of telepathy. Which means that all factors are justifiably variable.

Of course, all of these "weaknesses" are pretty much moot or altered, post-*Crisis*. But they are fun to talk about!

Our next letter, amazingly, is from ***Brent Frankenhoff*** *of* ***Iola, Wis.****:*

As to weaknesses not existing post-*Crisis*, yeah, there are still a few. Superman still apparently loses all powers under a red sun (see recent issues of one of the Super-titles), which still makes no sense whatsoever. C'mon, super-strength is because he came from a heavy-gravity world, the vision powers are at least in part a portion of his enhanced biology, and flight — Well, that's just plainly magic (no scientific explanation). But the red sun could negate invulnerability and the vision powers (I'll buy those conceits), but *gravity* didn't change under a different color, did it? And shouldn't his enhanced cells still soak up solar radiation, no matter *what* color it is? Sigh.

The Captain *replies:*

I remember one red-sun story — actually, I think there's been more than one, particularly during the "Superman in Exile" storyline — and the writer explained that Superman's cells just weren't geared for accepting solar radiation at the wrong frequency. That makes sense to me; I liken it to you or me eating cardboard. There may be nutrients in there, but our digestive systems aren't set up to absorb them in that form.

As you say, though, it doesn't explain why he can't fly under a red sun. But since *nothing* explains why Superman can fly, even under a *yellow* sun, we must assume it has something to do with the whole Kryptonian physiological package, and, when the other aspects of that package are negated, the flight function ceases, too. Or maybe he can still fly, but he needs the yellow solar radiation as a power source — maybe under a red sun his flying power is like a car without gas.

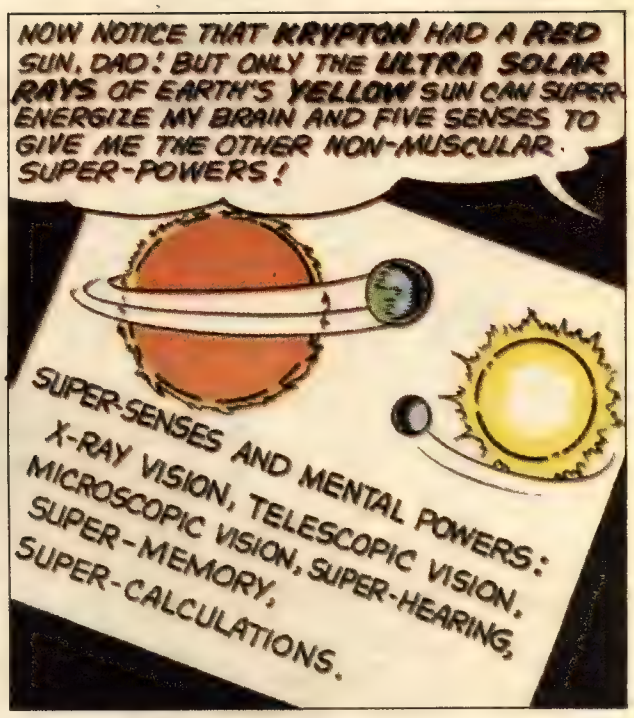
He should still be able to leap about like a grasshopper, though, on a light-gravity world — just like Earthmen on the moon or John Carter on Mars. I haven't made a survey, but I'd bet all those red-sun planets so far have been huge — after all, the only reason a writer would put Superman on a red-sun planet is to remove his powers, so why would he shoot himself in the foot by leaving him a few?

I also like the post-*Crisis* conceit that Superman retains his powers under a red sun until his yellow-sun "charge" runs out. In the Weisinger days, it was — here's that word again — Absolute. Superman went to a red-sun system, and ***bang!*** No powers. Absolutely. Instantly. On an orange-sun world, ***bang!*** *Half*-powers, *exactly* half-powers, instantly. It was just magic. In the post-*Crisis* world, his powers gradually wind down like an overused battery, which makes a whole lot more sense.

There was also a neat story — I can't remember the specific issue — where a spacefaring bad guy analyzes Superman as he approaches. He thinks, "Hmmm. The scans indicate something very much like a Kryptonian. I thought they were extinct." That was cute — of *course*, space-faring races would be familiar with a high-tech place like Krypton, and doubtless its destruction (not all that long ago to long-lived aliens) sent a chill throughout all advanced races and was water-cooler conversation all over the galaxy.

But, even better, the villain's *Star Trek*-like sensors analyzed how Supey's powers worked, and he casually changed the frequency on one of his rayguns to whatever angstrom negated the Kryptonian solar radiation-absorption process — and *voilà!* A "kryptonite" gun! I don't think the word was even mentioned, but the ray was green and had the same effect: Supey curled into a fetal position.

This story — and perhaps one of the Legionnaires can remind me where it appeared — makes perfect sense to me, because it suggests that kryptonite poisoning and the instant agony of exposure are unrelated.


NOW NOTICE THAT KRYPTON HAD A RED SUN, DAD! BUT ONLY THE ULTRA SOLAR RAYS OF EARTH'S YELLOW SUN CAN SUPER-ENERGIZE MY BRAIN AND FIVE SENSES TO GIVE ME THE OTHER NON-MUSCULAR SUPER-POWERS!
SUPER-SENSES AND MENTAL POWERS: X-RAY VISION, TELESCOPIC VISION, MICROSCOPIC VISION, SUPER-HEARING, SUPER-MEMORY, SUPER-CALCULATIONS.

In a discussion of how he got his superpowers, Superboy illustrated which were a result of gravity differences and which were a result of the differing sun spectrums in "The Story of Superman's Life" in ***Superman*** *#146 (Jul 61).*

The radiation will kill him in the long run — just as it takes radiation a while to kill us — but this story suggests that the physical trauma Supes feels immediately is due to a disruption of the solar-absorption process. It's the worst case of gastrointestinal cramping we can imagine, because it's basically cellular "indigestion" all over his body! I thought that was just a nifty idea and, better yet, completely consistent with established canon.

I also like stories where aliens identify the source of Superman's power instantly, because it makes story sense to me that spacefaring races would be familiar with the Kryptonian genome (which probably crops up all over the universe) and would have counter-measures in place against it. That explains to me why so many bad guys seem confident about invading Earth despite a resident Kryptonian, why Brainiac had a force-field in place capable of stopping Superman, and why similar races, like the Daxamites, haven't conquered the universe.

Our next letter comes from — surprise! — ***Brent Frankenhoff****, of* ***Iola, Wis.****:*

Actually, I thought the main reason Daxamites stayed home was because most other planets had that common element lead. And, if they're so darn allergic to lead, how did they shield their nuclear reactors or other radiation-producing devices?

The Captain *replies:*

That's a heckuva good question, Brent — but it'll have to wait until next week, when I have more room. I'd go ahead and answer anyway, but my editor's a real bear, and we wouldn't want to antagonize him. ✦

Andrew Smith writes the ***Captain Comics*** *syndicated newspaper column. He can be reached at* ***capncomics@aol.com*** *or on his message board* ***www.eboards4all.com/07422****. Please include a city and state of address.*

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AMAZING SPIDER-MAN VOL. 2
36 (CGC) 9.6 ..... 100.00

AMAZING WORLD OF DC COMICS
1 NM 75.00
2 NM- 55.00
3 NM 55.00
4 VF+ 45.00
5 NM 45.00
8 NM 28.00
9 NM 100.00
10 NM 33.00
11 NM 33.00
12 NM 33.00
13 NM 28.00
14 NM 48.00
15 NM 65.00
16 NM 45.00
17 NM 40.00

ANDY PANDA (FOUR COLOR)
358 NM- 55.00
383 NM- 40.00

ANNIE OAKLEY AND TAGG
8 VF/NM 80.00
575 (FC) VF/NM 90.00

ANTHRO
1 NM 75.00

APPROVED COMICS
1 VF/NM 70.00

AQUAMAN
1 G/VG 95.00
3 (CGC) 9.2 ..... 450.00
9 VF 85.00
30 VF/NM 55.00
30 VF+ 45.00
50 VF/NM 60.00

ARCHIE
29 VG 80.00
31 VG 60.00
35 VG/F 65.00
43 VF/NM 125.00
52 VF- 60.00
54 VF+ 70.00
54 VF 65.00
58 F/VF 50.00
67 VF+ 60.00
72 VF+ 45.00
76 VF+ 45.00

(ANNUAL)
2 F+ 295.00

COMICS DIGEST
1 VF 75.00

GIANT SERIES
17 NM- 150.00
19 VF/NM 120.00
22 NM 90.00
22 NM- 90.00
137 VF 48.00

JOKE BOOK
16 VG/F 55.00
20 VF- 110.00
25 VF/NM 95.00
47 VF 75.00

BETTY AND VERONICA
30 VG/F 50.00

BETTY AND VERONICA (ANNUAL)
1 VF+ 650.00
2 VF/NM 350.00
4 VF+ 225.00
5 F+ 140.00
8 F+ 75.00

JUGHEAD
22 F+ 45.00

JUGHEAD'S FOLLY
1 F/VF 235.00

PALS AND GALS
1 G/VG 120.00
20 VF 55.00

ASTONISHING TALES
1 NM 65.00
1 NM- 55.00
25 NM 50.00

ATOM
1 VG+ 150.00
2 F- 85.00
2 F/VF 175.00
3 F/VF 110.00
4 VG+ 35.00
5 F+ 60.00
7 F+ 96.00
7 F/VF 150.00
8 F/VF 55.00
10 VF 85.00
10 VF/NM 120.00
18 VF+ 55.00
26 VF+ 45.00
31 NM- 60.00
32 VF/NM 75.00
36 VF+ 50.00
37 NM 70.00
38 VF/NM 45.00
40 VF/NM 45.00
45 VF/NM 45.00

ATOMIC MOUSE
18 NM 50.00

ATOMIC RABBIT
11 VF 60.00

AUTHENTIC POLICE CASES
32 VF 55.00

AVENGERS
1 VG 495.00
1 VF/NM 2,995.00
2 VG/F 140.00
3 NM- 575.00
3 VG 80.00
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5 F+ 80.00
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7 F+ 80.00
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12 F+ 55.00
13 F+ 55.00
14 VF 94.00
14 VF/NM 135.00
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15 VF 95.00
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22 VF/NM 75.00
22 NM 105.00
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29 VF 40.00
43 (CGC) 9.2 ..... 900.00
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49 NM 55.00
55 NM 55.00
56 NM 55.00
57 VF+ 85.00
58 NM 90.00
93 VF 50.00
93 F/VF 55.00
93 (CGC) 9.0 ..... 140.00
100 NM 120.00
100 (CGC) 9.2 ..... 225.00

AVENGERS (ANNUAL)
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1 VF/NM 240.00

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1 VG+ 75.00
1 VG/F 100.00
3 F+ 60.00
3 F/VF 60.00
4 F+ 40.00
16 NM- 45.00

BAMM-BAMM & PEBBLES
1 F/VF 50.00

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3 NM 450.00
3 VG+ 80.00
3 VF- 300.00

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1 VG 40.00

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3 VG 60.00

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54 F+ 275.00
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100 VG 495.00
104 F- 125.00
108 VG 85.00
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115 VG 75.00
115 G/VG 50.00
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127 VG- 55.00
128 VG 55.00
130 VG 55.00
132 F+ 60.00
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143 F- 50.00
144 F 50.00
148 F+ 70.00
149 F 65.00
149 F/VF 65.00
149 F/NF 65.00
155 F- 50.00
156 VF+ 75.00
157 VG/F 50.00
162 VF- 65.00
165 VF/NM 110.00
166 VF/NM 60.00
169 VF+ 100.00
169 F+ 45.00
171 VG- 70.00
177 NM- 90.00
178 F+ 45.00
181 (CGC) 9.0 ..... 320.00
183 F/VF 50.00
186 VF+ 50.00
199 VF/NM 45.00
199 F/VF 50.00
200 VF- 90.00
200 F/VF 65.00
208 VF/NM 100.00
213 NM- 100.00
213 (CGC) 9.0 ..... 150.00
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219 VF/NM 50.00
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237 VF 50.00
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1 (CGC) 9.8 ..... 40.00

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41 NM- 60.00

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1 VF- 50.00

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22 NM 35.00
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11 VF/NM 50.00
19 (CGC) 9.4 ..... 200.00
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2 F- 75.00

BIG CHIEF WAHOO
5 VF/NM 120.00

BIG DADDY ROTH
1 VF/NM 190.00

BIG SHOT
54 VF+ 85.00

BIG SHOT
58 VF 80.00
60 VF 80.00

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26 NM- 65.00

BLACK CAT
16 NM 220.00
27 NM- 200.00
53 F- 40.00

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#4 F/VF 175.00

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19 G+ 80.00
27 VG- 80.00
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59 VG/F 75.00
81 NM 190.00
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85 VF+ 140.00
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112 F+ 75.00
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2 F/VF 375.00
3 VF/NM 395.00
4 F/VF 195.00
5 VG+ 250.00
6 VF 250.00
9 VF 230.00
15 F- 65.00
15 VG+ 50.00
24 F+ 55.00
27 VF- 60.00
29 F+ 60.00
44 VF/NM 75.00
49 VF- 50.00

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3 F+ 45.00

BONANZA
1 VG/F 50.00
9 VF+ 60.00
17 VF/NM 60.00
18 VF+ 50.00
19 VF/NM 60.00
23 VF/NM 50.00
35 VF/NM 50.00

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16 VF/NM 250.00
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1330 (FC) VF/NM 130.00

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28 F/G 120.00
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34 F/VF 900.00
35 F 140.00
35 G 45.00
36 VG- 80.00
38 F/VF 110.00
41 VF 105.00
42 VG 60.00
42 F+ 120.00
42 F- 80.00
43 G/VG 50.00
43 VF+ 280.00
43 VG- 80.00
44 F+ 100.00
46 VF+ 65.00
51 F 70.00
51 VF+ 180.00
52 F- 50.00
54 F- 80.00
56 VF- 45.00
57 VF+ 130.00
61 F/VF 65.00
62 VF/NM 105.00
65 NM- 85.00
68 VF/NM 80.00
81 VF/NM 56.00
96 (CGC) 9.0 ..... 50.00
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106 NM- 60.00
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94 9.0 ..... 175.00
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SHADOW (1973)
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SHOWCASE
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74 9.2 ..... 175.00

SILVER SURFER
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14 9.0 ..... 180.00

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27 9.0 ..... 55.00

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4 9.0 ..... 295.00
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1 VF-.....120.00
KONGA
5 VF 75.00
LADY DEATH (1ST SERIES)
1 NM 40.00
LADY DEATH (COMEMMORATIVE EDITION)
1 NM 40.00
LANCELOT LINK
1 NM 75.00
LAUREL & HARDY (DC)
1 VF 60.00
LAW BREAKERS SUSPENSE STORIES
12 F+.....75.00
LAWMAN
3 VF+.....60.00
6 VF/NM.....50.00
LEAVE IT TO BEAVER
912 F/VF.....115.00
999 (CGC) 9.4 ..... 695.00
1191 NM- 200.00
LEE HUNTER, INDIAN FIGHTER
779 (FC) VF/NM 40.00
LENNON SISTERS
951 VF- 95.00
1014 F/VF 80.00
LIBERTY SCOUTS
2 F+ 420.00
LI'L BAD WOLF
403(FC) VF 50.00
LIMITED COLLECTORS EDITION
24 NM 105.00
LITTLE AUDREY/PLAYFUL
2 VF/NM ...110.00
8 NM 75.00
10 VF+ 48.00
19 NM- 45.00
LITTLE DOT
34 NM- 50.00
71 NM 38.00
LITTLE DOT DOTLAND
1 VF 75.00
LITTLE LOTTA
9 VF- 50.00
29 NM 40.00
LITTLE LULU
50 VF/NM ...110.00
53 VF/NM ...120.00
64 VF/NM ...85.00
68 (CGC) 8.5 ..... 125.00
105 NM 80.00
144 NM- 55.00
165 NM 170.00
166 VF 85.00
LITTLE NEMO IN SLUMBERLAND
1 VF/NM.....60.00
LITTLE PEOPLE
868 (FC) NM-45.00
LITTLE RASCALS
974 (FC) VF/NM 45.00
LITTLEST OUTLAW
609 NM 90.00
LIVING BIBLE
1 VF- 200.00
LOIS LANE
5 VG/F.....100.00
6 VG/F.....85.00
9 VG 60.00
12 F/VF 90.00
13 VF 125.00
18 VF- 120.00
28 VF 95.00
35 VF/NM ..75.00
41 VF 55.00
47 VF- 55.00
49 VF- 55.00
52 NM- 75.00
53 NM- 75.00
57 NM- 75.00
68 VF+ 65.00
70 F+ 85.00
70 VF- 180.00
71 F/VF 70.00
71 F+ 50.00
100 NM 45.00
LOIS LANE ANNUAL
1 VG 50.00
LONE RANGER (DELL)
6 VF/NM.....175.00
8 VF/NM.....220.00
10 VF/NM.....175.00
LONE RANGER (DELL)
19 VF/NM.....50.00
LONG JOHN SILVER
31 VF+.....60.00
LOONEY TUNES
10 FR/G 40.00
11 VG+.....135.00
15 VG 110.00
39 VG+.....50.00
51 VF+.....95.00
53 VF 95.00
68 F/VF 45.00
156 NM 45.00
LUCY SHOW
1 VF/NM 135.00
LUDWIG VON DRAKE
4 NM 65.00
LUKE CAGE
1 VF/NM 60.00
MAD
1 VG/F 1,595.00
2 F- 395.00
3 VG- 150.00
3 VF 600.00
5 F+ 250.00
8 VF+.....150.00
9 F/VF 340.00
10 F+ 240.00
12 F- 170.00
12 VF 340.00
13 VG+.....110.00
14 F+ 175.00
16 G/VG 60.00
16 VG 80.00
19 F/VF 145.00
21 VG 70.00
22 VF+ 290.00
24 VF- 650.00
24 VG 170.00
26 VF 230.00
27 F+ 145.00
27 VF 230.00
29 VF 230.00
30 F/VF 140.00
30 F+ 140.00
31 VF 175.00
32 F+ 95.00
33 VF 140.00
34 VF/NM ...175.00
35 VF/NM ...175.00
42 VF- 65.00
49 F/VF 50.00
50 VF- 65.00
51 VF- 55.00
57 F/VF 45.00
71 VF/NM 50.00
MAD (MORE TRASH FROM MAD)
3 VF 135.00
MAD FOLLIES
1 VF 175.00
2 VF/NM 175.00
4 VF/NM 100.00
MAD SPECIAL
1 VF/NM 80.00
2 NM 65.00
6 NM 55.00
MAGILLA GORILLA (GOLD KEY)
1 VF/NM 100.00
3 NM- 80.00
4 VF- 40.00
8 NM 75.00
MAGNUS (GOLD KEY)
8 VF/NM 60.00
MAN FROM U.N.C.L.E.
1 VF/NM 165.00
4 VF+ 50.00
6 VF/NM 60.00
8 NM- 75.00
9 VF/NM 60.00
9 VF 40.00
11 NM- 65.00
13 VF/NM 50.00
MAN IN FLIGHT
836 NM 100.00
MAN IN SPACE
716 NM.....120.00
MAN THING
1 (CGC) 9.2 .....75.00
MANDRAKE
4 (CGC) 9.0 .....50.00
MARCH OF COMICS
2 F/VF 135.00
4 G 850.00
MARINES IN BATTLE
23 VF+.....58.00
MARVEL BOY
2 VF- 460.00
MARVEL COLLECTOR'S ITEM
12 (CGC) 9.2 .....55.00
MARVEL COMICS SUPER SPECIAL
1 NM 150.00
1 NM 135.00
4 NM 50.00
MARVEL FAMILY
29 VF 130.00
MARVEL FEATURE
2 VF/NM 65.00
2 NM 85.00
11 NM 55.00
MARVEL MASTERWORKS
19 NM 85.00
MARVEL MYSTERY COMICS
67 VF+ 750.00
80 VF 800.00
81 VF 650.00
82 VF 1,600.00
MARVEL PREMIERE
1 VF/NM 50.00
15 VF/NM 60.00
MARVEL PREVIEW
2 NM- 80.00
MARVEL SPOTLIGHT
2 VF 100.00
2 NM- 160.00
2 F 40.00
4 NM- 55.00
MARVEL SUPER HEROES
13 NM- 60.00
14 VF/NM 70.00
MARVEL SUPER HEROES (1966)
1 F/VF 55.00
MARVEL TALES
19 (CGC) 9.0 40.00
MARVEL TALES (1964)
2 VF/NM.....90.00
MARVEL TALES (ATLAS)
96 VF+ 410.00
107 VF- 300.00
131 F.75 (CGC) 180.00
131 VF/NM .245.00
137 F+ 75.00
141 VG/F 55.00
MARVEL TEAM-UP
1 NM- 150.00
2 VF/NM 38.00
3 NM 55.00
53 9.6 (CGC) 95.00
MARVEL TWO-IN-ONE
1 VF/NM 50.00
1 NM- 60.00
MASK OF ZORRO
FC 538 NM- 175.00
MASKED RANGER
3 VF 70.00
MASTER COMICS
60 VG+ 55.00
64 F/VF 85.00
MAVERICK
8 VF/NM 85.00
16 VF+ 60.00
892 (FC) F+ 95.00
930 (FC) F+ 45.00
MCHALE'S NAVY
3 VF 40.00
MELVIN MONSTER (DELL)
2 NM- 95.00
METAMORPHO
1 F/VF 60.00
3 VF+.....45.00
MICKEY MOUSE (FOUR COLOR)
261 F/VF 80.00
279 VF/NM.....95.00
MICKEY MOUSE MAGAZINE
1 (Vol. 4) F .135.00
MIGHTY HEROES
2 VF/NM.....95.00
MIGHTY MOUSE (ST JOHN)
2 F+.....95.00
MIGHTY SAMSON
1 VF 56.00
3 VF/NM.....40.00
MILK & CHEESE
2 (1st) NM 35.00
MISS BEVERLY HILLS OF HOLLYWOOD
2 F+.....150.00
7 G+ 44.00
MISSION IMPOSSIBLE
5 (CGC) 9.4 260.00
MISTER ED
3 VF/NM 50.00
1295 (FC) VF/NM 135.00
MISTER MAGOO
1235 (FC) VF/NM 90.00
1305 (FC) NM- 110.00
MODERN COMICS
46 NM- 400.00
81 F/VF 135.00
MONKEES
9 VF/NM 60.00
MONSTER WORLD (1964)
1 VF- 60.00
2 NM 80.00
6 NM 75.00
9 NM 65.00
MORE FUN COMICS
9 3.5 (CGC) 395.00
MORTIE
1 VF 45.90
MOVIE COMICS (FICTION HOUSE)
3 VF- 225.00
MR. AND MRS. J. EVIL SCIENTIST
1 F/VF 50.00
2 VF/NM 50.00
3 VF 40.00
MR. DISTRICT ATTORNEY
3 F/VF 150.00
6 VF+ 165.00
16 VF 120.00
32 F+ 50.00
42 NM 145.00
MR. MAGOO AND GERALD MCBOING BOING
6 F+.....45.00
MR. MIRACLE
1 VF/NM 50.00
MUTT & JEFF
36 VF/NM.....65.00
MUTT & JEFF'S JOKES
1 NM- 40.00
3 NM- 40.00
MY FAVORITE MARTIAN
2 NM- 85.00
4 NM- 75.00
8 VF/NM 60.00
MY GREATEST ADVENTURE
10 F/VF 180.00
15 F- 75.00
17 F- 70.00
20 F+ 90.00
28 VG- 45.00
35 F+ 45.00
36 F/VF 70.00
38 VF+ 90.00
39 F/VF 65.00
44 VF+ 75.00
47 VF+ 60.00
50 VF 63.00
51 (CGC) 9.2 ..... 225.00
52 NM- 105.00
53 F+ 63.00
54 VF/NM 85.00
59 VF/NM 80.00
77 NM- 80.00
80 G+ 50.00
81 F/VF 90.00
82 F/VF 80.00
83 F+ 55.00
MY LITTLE MARGIE
40 NM 45.00
MYSTERIES OF UNEXPLORED WORLDS
1 VF/NM.....275.00
9 VG+ 70.00
MYSTERIOUS STORIES
7 VG+.....60.00
MYSTERY IN SPACE
3 VF- 575.00
7 F/VF 335.00
9 VF- 375.00
11 G+ 50.00
11 F+ 180.00
12 VF/NM 385.00
12 VF- 270.00
14 F+ 180.00
18 F+ 130.00
31 VG- 65.00
33 F+ 125.00
34 F+ 125.00
39 G 35.00
39 G/VG 45.00
41 F/VF 120.00
45 VG- 40.00
47 F 65.00
47 F/VF 125.00
49 VF/NM..210.00
50 VF/NM..210.00
92 VF 120.00
93 VG 50.00
73 VG 50.00
76 F/VF 65.00
87 VF/NM 175.00
88 F+ 70.00
89 F- 45.00
89 VF/NM.....150.00
MYSTERY TALES
26 F+ 85.00
37 VG/F 45.00
MYSTIC
47 F+ 70.00
NAMITH
150 VF/NM 40.00
152 VF/NM 40.00
156 NM 55.00
159 VF/NM.....40.00
NANCY & SLUGGO
163 F/VF 46.00
177 NM 100.00
178 NM- 90.00
NAVY COMBAT
12 VF 55.00
NEGRO HEROES
1 VG.....195.00
NEW GODS
1 F/VF 44.00
1 VF/NM 75.00
2 NM 55.00
NEW TERRY-TOONS (DELL)
1 VF/NM 60.00
NICK FURY
1 NM 84.00
1 NM 160.00
2 VF/NM 70.00
2 NM 70.00
2 (CGC) 9.0 .....95.00
3 VF/NM 55.00
3 NM 70.00
4 (CGC) 9.2 135.00
5 NM- 75.00
5 NM 65.00
6 NM 50.00
7 NM 50.00
7 (CGC) 9.4 125.00
8 NM 50.00
9 NM 50.00
10 NM 50.00
11 NM 50.00
15 NM- 65.00
NIGHT NURSE
2 VF/NM 75.00
NIGHTMARE (ST. JOHN)
10 F+.....225.00
NOT BRAND ECCH
1 NM 65.00
9 NM 50.00
11 NM 50.00
11 9.6 (CGC) 195.00
12 NM 60.00
NYOKA
19 NM.....185.00
20 VF+ 110.00
22 VG 70.00
26 VF/NM 60.00
46 VF/NM 60.00
ORIGIN (WOLVERINE)
1 (CGC) 9.8 250.00
OUR ARMY AT WAR
4 VG- 90.00
4 F+ 185.00
13 F+ 160.00
16 VG+ 75.00
17 F- 90.00
30 F- 60.00
36 VG+ 40.00
36 F/VF 105.00
38 VF/NM 105.00
58 VF/NM..150.00
61 VF+ 100.00
70 VF/NM..130.00
71 VF 90.00
81 F+ 895.00
89 VG+ 50.00
OUR FIGHTING FORCES
1 G+.....100.00
1 VG 200.00
3 VG/F 90.00
4 VG+ 60.00
6 VF+ 195.00
12 F+ 90.00
17 VF/NM .175.00
17 F+ 90.00
21 NM- 155.00
26 F 40.00
52 F/VF 70.00
52 F/NM 45.00
63 VF+ 65.00
OUR GANG COMICS
54 NM 65.00
OUT OF THE NIGHT (ACG)
13 F+ 75.00
OUT OF THIS WORLD
14 VF- 55.00
15 F+ 35.00
OUTER LIMITS
4 VF/NM 65.00
5 VF 50.00
OUTER SPACE (CHARLTON) VOL 2
1 VF/NM 50.00
OVERSTREET PRICE GUIDES (H/C)
14 NM- 110.00
15 NM 85.00
17 VF/NM 85.00
19 NM- 50.00
OVERSTREET PRICE GUIDES (S/C)
6 NM 120.00
7 NM- 140.00
8 NM 135.00
9 NM 135.00
11 NM 95.00
12 VF/NM 70.00
13 VF/NM 70.00
14 VF/NM 50.00
15 NM 50.00
PANIC (EC)
6 VF/NM..90.00
6 VF- 50.00
8 VF- 65.00
9 VF- 60.00
10 VF/NM 90.00
10 VF- 55.00
12 F/VF 75.00
PAT BOONE
1 F/VF 225.00
PAYOFF
5 VF- 65.00
PEANUTS
1 (1963) F/VF 70.00
PETER GUNN
1087 (FC) NM 130.00
PETER PANDA
22 F+.....45.00
PETER RABBIT
4 F/VF 55.00
PETTICOAT JUNCTION
3 (CGC) 9.4 195.00
4 NM 70.00
PHANTOM
2 F+.....65.00
2 VG 70.00
3 NM- 85.00
7 NM 80.00
15 VF/NM.....50.00
PHANTOM STRANGER
1 F/VF 60.00
PHANTOM STRANGER (1951)
2 G- 100.00
6 F/VF 175.00
PHOTO JOURNAL GUIDE TO COMICS (GERBER)
1 NM 65.00
PICTURE STORIES FROM AMERICAN HISTORY
2 F- 75.00
PICTURE STORIES FROM THE BIBLE (OLD TESTAMENT)
1 VG/F 65.00
3 VF+.....140.00
PIRACY
1 F+.....100.00
2 VF/NM 140.00
4 VF- 75.00
PIXIE & DIXIE
1112 (FC) VF+ 80.00
1 VF/NM 80.00
01-631-207 VF/NM 55.00
1196 (FC) NM- 65.00
PLANET COMICS
50 VF+ 390.00
54 VF 385.00
58 VF/NM 500.00
68 G 50.00
PLASTIC MAN (QUALITY)
36 G/VG 60.00
36 VG+ 80.00
46 VG 60.00
POGO
2 VG+.....85.00
8 F+.....95.00
12 VF 105.00
13 VF/NM 180.00
14 VF+ 150.00
15 VF/NM...180.00
16 VF 125.00
POLICE COMICS
9 FR/G 90.00
12 F- 375.00
28 VG+ 165.00
50 (CGC) 8.0 ..... 350.00
POLICE LINEUP
2 F 85.00
POPEYE
1 VF+ 270.00
5 F+ 50.00
8 NM- 150.00
54 NM 75.00
PORKY PIG (DELL)
28 NM- 40.00
30 NM- 40.00
PORKY PIG (FOUR COLOR)
78 VG 48.00
277 VF/NM 80.00
370 NM 60.00
PRIZE COMICS
19 VF+ 430.00
56 VF 75.00
PUPPETOONS (GEORGE PAL)
4 VF- 60.00
QUICK DRAW MCGRAW
2 VF+ 65.00
4 VF- 55.00
9 NM- 65.00
RACE FOR THE MOON
3 VF 155.00
RACKET SQUAD
4 F+ 55.00
6 VF- 70.00
9 VF+ 80.00
RAGGEDY ANN & ANDY
3 VF+ 120.00
4 VF- 110.00
452 (FC) VF/NM 55.00
5 (FC) G- 45.00
RANGERS COMICS
30 VF- 145.00
50 VF/NM ..145.00
RANMA
1/2 1 NM 75.00
1/2 2 NM 50.00
RAWHIDE KID
1028 (FC) VG 55.00
RAWHIDE KID
56 VF/NM ...45.00
REAL CLUE CRIME STORIES (VOL 2)
9 VF+ 65.00
REAL CLUE CRIME STORIES (VOL 4)
5 NM 55.00
6 NM 55.00
12 NM- 80.00
REAL FACT COMICS
1 F/VG 40.00
9 VF/NM 220.00
REAL McCOYS
1265 (FC) VF/NM 88.00
REAL WEST ROMANCE
6 VF+.....80.00
REAL WESTERN HERO
70 VG+ 75.00
REBEL
1138 F/VF...55.00
REPTILICUS
1 VF 135.00
REPTISAURUS
4 NM- 85.00
RESTLESS GUN
1146 (FC) VF.60.00
REX THE WONDER DOG
32 VF 85.00
RICHIE RICH
5 VF+ 275.00
9 VF+ 150.00
RIFLEMAN
6 VF/NM.....100.00
8 VF 75.00
9 NM 145.00
11 VF/NM 80.00
16 VF- 55.00
18 F/VF 44.00
RIN TIN TIN
9 NM- 80.00
10 NM 90.00
523 (FC) NM/M 55.00
RIP HUNTER
3 F/VF 85.00
10 VF/NM 75.00
RIPCORD
1294 VF/NM..70.00
ROCKY AND HIS FRIENDS
1128 (FC) F/VF 220.00
1128 (FC) NM 525.00
1128 (FC) VF/NM 375.00
1152 (FC) VF+ 190.00
1166 (FC) NM 320.00
1208 (FC) NM- 300.00
1275 (FC) NM- 300.00
1311 (FC) (CGC) 9.4 ..... 600.00
ROMANTIC SECRETS (FAWCETT)
24 VF+ 45.00
ROMANTIC STORY
7 VF/NM 45.00
ROY ROGERS
166 (FC) VF+ 160.00
RUDOLPH
1950 VG+ 50.00
1959-60 VF 50.00
RUFF & READY
4 NM 95.00
5 NM 95.00
6 NM 95.00
7 VF+ 60.00
11 VF/NM..70.00
12 NM- 85.00
981 (FC) VF/NM 80.00
SANTA CLAUS FUNNIES (FC)
128 VF+ 120.00
SCAMP (DELL)
6 NM 70.00
7 NM 70.00
9 NM 70.00
11 (CGC) 9.0 95.00
16 NM 55.00
703 FC NM 125.00
777 FC NM 90.00
SCHOOL-DAY ROMANCES
1 VG+ 65.00
SEA DEVILS
2 F 85.00
5 F+ 65.00
13 F+ 65.00
17 VF/NM 70.00
19 NM- 85.00
20 VF+ 60.00
32 VF/NM..45.00
SEA HUNT
5 VF 60.00
6 VF/NM...80.00
8 VF/NM...80.00
9 VF/NM...80.00
1041 (FC) NM- 110.00
SECRET AGENT
1 NM- 150.00
SECRET WARS
8 (CGC) 9.4...75.00
SENSATION COMICS
97 VG.....88.00
SENSATION MYSTERY
115 VF+ 275.00
SERGEANT BARNEY BARKER
1 F 60.00
2 VF- 70.00
SERGEANT BILKO
1 F/G 60.00
2 VF/NM 295.00
4 NM- 325.00
4 VG- 60.00
5 VF/NM 250.00
SERGEANT FURY
1 G 125.00
2 VG- 65.00
7 VF/NM 125.00
13 VG 60.00
38 (CGC) 9.0 55.00
48 (CGC) 9.0 ..... 100.00
SERGEANT FURY ANNUAL
1 F/VF 85.00
SERGEANT ROCK'S PRIZE BATTLE TALES
1 VG 65.00
SEVENTY-SEVEN SUNSET STRIP
1066 (FC) VF- 80.00
1263 (FC) VF/NM 88.00
SHADOW (1973)
1 (CGC) 9.0 60.00
SHADOW (ARCHIE)
3 VF/NM 38.00
SHAGGY DOG
985 (FC) VF/NM 75.00
SHAZAM
8 NM 50.00
SHEENA, QUEEN OF THE JUNGLE
6 NM 495.00
16 VF/NM 275.00
SHERLOCK HOLMES (NEW ADVENTURES)
1169 (FC) VF- 105.00
SHMOO (AL CAPP)
1 VG 80.00
5 VG- 55.00
SHORT RIBS
1333 VF 45.00
SHOWCASE
8 6.5 (CGC) 3,995.00
8 F- 375.00
22 VG 260.00
29 VF- 260.00
30 G/VG 95.00
31 VG- 70.00
34 G 110.00
35 VG 120.00
36 G/VG 75.00
37 G/VG 65.00
39 VG 60.00
40 VG/F 65.00
40 F/VF 170.00
45 VG 60.00
50 VF 92.00
56 VF/NM 120.00
60 VG/F 75.00
60 VG 60.00
60 VG+ 70.00
61 VF/NM 140.00
64 F/VF 75.00
73 VF/NM 120.00
73 NM 165.00
74 NM 100.00
74 (CGC) 9.2 ..... 175.00
75 VF+ 90.00
75 VF/NM 110.00
78 VF/NM 125.00
79 NM- 90.00
83 VF/NM 80.00
84 VF/NM 55.00
SILVER SURFER
1 NM- 600.00
1 VG+ 95.00
2 VG 85.00
2 VF/NM 180.00
2 VF 135.00
3 VF- 170.00
4 F+ 160.00
5 VF/NM 100.00
5 VF 70.00
6 VF- 60.00
7 VF/NM 55.00
7 VF 70.00
7 F/VF 75.00
7 (CGC) 7.5 .....95.00
8 VF 60.00
9 VF/NM 80.00
9 NM- 75.00
10 VF/NM 75.00
11 VF 65.00
11 NM 85.00
12 VF 65.00
13 VF 45.00
14 NM 135.00
14 (CGC) 9.0 ..... 175.00
15 VF 45.00
16 VF/NM 60.00
SINISTER HOUSE OF SECRET LOVE
2 NM 80.00
SNAGGLEPUSS
4 VF- 45.00
SNOOPER & BLABBER
1 VF/NM 88.00
2 NM 95.00
SPACE ACTION
1 G/VG 110.00
1 VG 160.00
2 VG/F 125.00
3 VG/F 125.00
SPACE ADVENTURES
20 NM 255.00
27 F+ 80.00
38 VF 110.00
44 NM 60.00
53 VF/NM 39.00
54 NM 45.00
60 NM 50.00
6 F+ 75.00
13 VF- 80.00
SPACE FAMILY ROBINSON
2 VF 85.00
2 VF/NM 120.00
SPARKLER
100 VF+ 55.00
SPECIAL MARVEL EDITION
15 VF/NM 60.00
16 NM 35.00
SPECTACULAR SPIDER-MAN
1 9.4 (CGC) 145.00
1 NM 75.00
27 (CGC) 9.0 50.00
SPECTACULAR SPIDER-MAN (MAGAZINE)
1 F+ 35.00
2 NM 160.00
SPECTRE
1 VG/F 35.00
2 VF/NM 80.00
3 NM 105.00
3 NM- 85.00
4 NM- 95.00
5 VF- 60.00
9 VF- 40.00
10 VF/NM.....50.00
SPELLBOUND (TIMELY)
27 VG+.....40.00
SPIDEY SUPER STORIES
1 (CGC) 8.0 .....35.00
SPIN & MARTY
5 VF/NM.....80.00
9 VF/NM.....80.00
SPIRIT (HARVEY)
1 F/VF 40.00
SPIRIT (QUALITY)
3 VG 80.00
3 NM- 360.00
4 F/VF 160.00
5 VF/NM 220.00
SPIRIT (SERIES 2)
1 F+ 150.00
SPOOKY
9 F+ 45.00
20 NM- 70.00
22 NM- 70.00
25 NM- 50.00
35 VF/NM.....40.00
46 NM 40.00
SPYMAN
1 VF+ 50.00
STAMP COMICS
1 VF- 150.00
7 NM- 165.00
STAR SPANGLED WAR STORIES
9 VG 50.00
10 VF/NM 55.00
36 F/VF 75.00
48 F+ 48.00
57 VF- 60.00
67 F/VF 70.00
68 VF+ 75.00
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The many sides of Eclipso

All right, so there were only two — he's still done a lot with the little he had

Dear Mr. Silver Age,
I'm interested in knowing about Eclipso's origin and I'm in something of a hurry for this information. Thanks.

Michael H.
JSA HQ

By **Craig Shutt**

Mr. Silver Age says: And a fascinating subject you've stumbled upon, Mike, with twists and turns and complications and ... OK, actually, it's not all that confusing, at least in the Silver Age. But Eclipso *does* stand out in the pantheon of DC villains as one of the few to ever have his own title, not to mention "star" in a huge crossover. Of course, at the rate those things get turned out, everyone ought to have their turn sooner or later.

Eclipso first saw the light of day (sorry) in "Eclipso, the Genius Who Fought Himself!" in *House of Secrets* #61 (Jul-Aug 63). In essence, he was the alter ego of Dr. Bruce Gordon in the same way that The Hulk is the alter ego of Dr. Bruce Banner — except Eclipso retained Gordon's genius and used it for evil. Unlike Banner's changes at inappropriate times due to stress, Eclipso emerged only during a solar eclipse.

Fortunately for our stories, there were approximately 10 billion solar eclipses during The Silver Age, or at least enough to keep our villain causing havoc without much trouble for many regular bi-monthly issues. Granted, simulated eclipses could do the job when needed, and Gordon sometimes even sought out eclipses so he could experiment with cures. That always turned out to be a pretty risky way to learn if a new technique worked, but there probably weren't many options.

In that first adventure, we learned how Gordon, a solar scientist, was cursed to transform into The Demon of Darkness. Gordon traveled to Diablo Island, where Morphir, a native seer, had warned the people that eclipses were dangerous. Gordon scoffed and convinced them to help him set up equipment to record the eclipse coming their way. Soon, Morphir arrived and threatened revenge on Gordon for defying him.

Dr. Bruce Gordon first became Eclipso following exposure to a solar eclipse in* House of Secrets *#61.

As the eclipse began, Morphir tried to kill Gordon using a black diamond. Bruce avoided his lunge, carrying Morphir over the precipice to his death, but not before Morphir cut Gordon's wrist with the diamond. The natives, glad to be rid of the big goof, gave his purple and black costume plus the diamond to Gordon as souvenirs.

Bruce thought nothing more of it until he returned to Solar City, an experimental town he had developed with Professor Bennett, whose daughter, Mona, he was engaged to marry. But, as he prepared for the unveiling, a solar eclipse thousands of miles away triggered his first transformation to Eclipso, which was noted by the appearance of a blue semi-circle covering the right side of his face. Eclipso, immediately naming Gordon as his enemy, donned the costume retrieved from the island and went off to wreak havoc.

"Gordon sometimes even sought out eclipses so he could experiment with cures."

Using the black diamond to emit cold, black light, The Master of Darkness destroyed Solar City and set a trap for Gordon, should he try to rebuild. Then he hid his costume and reverted to Bruce — right where Professor Bennett could see the change, leaving no doubt as to what had occurred. Gordon didn't know where Eclipso had hidden the diamond, but he *was* able to figure out how Eclipso would set a booby trap, preventing it from harming them.

Needless to say, in the process of achieving this, he also let Mona know he couldn't marry her, although he blamed it on the need to rebuild his dream city rather than let her know he harbored an evil genius. She found out soon enough anyway and hung around to help. What a brick.

In much the same way Bruce Banner first tried to minimize Hulk's damage, Gordon locked himself in an escape-proof hatch to hide from the next eclipse's effects three weeks later. But Eclipso tricked Bennett into believing the eclipse hadn't transformed him, and Bennett let the villain out. But Gordon had set a booby trap this time, involving intense light that could reverse the transformation. Eclipso fell for it, proving he wasn't quite as cunning as he thought.

Thus began a tug of war between the two alter egos. Eclipso managed to break loose to cause mayhem every time he was needed for a story, at least until Gordon found a way to recage him in his own body.

Things took a turn for the worse, when Eclipso began to split off from Gordon into a separate being. This first occurred in *HoS* #65 (Mar-Apr 64), when a scientist convinced Gordon he could split the two and kill The Master of Evil, thus freeing Gordon. That's not what he had in mind, of course, but it got Gordon thinking along those lines after they put the kibosh on that evil plan. Bruce's experiments were advanced accidentally in *HoS* #67 (Jul-Aug 64), when he created an ultra-violet gun to control Eclipso that only succeeded in splitting the two identities.

AT THIS INSTANT, BACK ACROSS THE DIMENSIONAL BARRIER...
GORDON'S GONE! SO YOU FINISHED THE TRANSMISSION DEVICE SECRETLY! VERY WELL, THEN WE WILL USE IT TO RETURN OUR MASTER, ECLIPSO, TO THIS WORLD...NOW!
CLICK!

Many, many Eclipsoes wound up being created when an experiment didn't go so well in* House of Secrets *#68.

Using that as a springboard, Gordon began working to split the two completely and he again split in *HoS* #68. Unfortunately, he ended up creating dozens of Eclipsoes in the process, which was not a good thing. In later issues, Gordon continued to split himself into two beings, hoping to eliminate the evil one — while, of course, Eclipso tried to eliminate Gordon.

The Sun-Starved Sinner (I just made up that name) and Gordon battled it out through *HoS* #80 (Sep-Oct 66), with a quick side trip to *The Brave and the Bold* #64 (Feb-Mar 66), in which Batman battled Eclipso and Queen Bee. That experience helped Bats, when he and Flash battled one of *three* Eclipsoes that took on The JLA in *Justice League of America* #109 (Jan-Feb 74). I'll save the details of those tussles for some other time, but, c'mon, you know you want to hear about Eclipso

AND AS THE MASTER OF EVIL EMERGES TOTALLY FROM THE YOUNG SCIENTIST'S UNCONSCIOUS BODY...
GREAT STARS! I'VE SEEN IT A DOZEN TIMES--BUT NEVER GET USED TO IT! I'VE GOT TO SEND ECLIPSO RIGHT BACK WHERE HE CAME FROM...

Gordon exposed himself to eclipsed light in order to split himself off and possibly end Eclipso's reign of terror in ***House of Secrets*** *#72.*

and Queen Bee teaming up!

Eclipso lay low for quite some time after that, showing up in a two-part epic beginning in *Adventure Comics* #457 (May-Jun 76).

Then he made a memorable two-part appearance beginning in *Metal Men* #48 (Oct-Nov 78).

Later, he was hired to build a solar-powered plane by Ferris Aircraft, not one of Carol's better hires. He ended up fighting GL, of course, in *Green Lantern* #183, #185, and #186.

He also helped fight the *Crisis on Infinite Earths* in #5 and #6 before launching a reign of terror on the newly condensed Earths. It climaxed with his crossover epic, starting with *Eclipso: The Darkness Within* #1 (Jul 92) that came complete with a plastic gem on some covers.

Ah, those were the days. The crossover continued through 18 1992 annuals and various other comics, leading into *Eclipso* #1 (Nov 92). Seventeen issues and an annual followed. That's not a bad resumé for a guy with such a basic beginning. And it's obvious that Eclipso is far from done. ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments to ***craigshutt@ameritech.net.*** *And don't forget that* ***Baby Boomer Comics,*** *a collection of Mr. Silver Age's favorite columns from his early days, is available for pre-order from Krause's genial operators at (800) 258-0929, offer CBHCS.*

A shady list of repeats

Here's where to find the few Eclipso stories mentioned here that have been reprinted, with citations from Mark Waid's reprint database:

House of Secrets #61 was reprinted in *Action Comics* #411 and the just-released *Even More Secret Origins.*

House of Secrets #65 was reprinted in *Action* #413.

The Brave and the Bold #64 was reprinted in *Super Team Family* #5, and a few pages were reprinted in *Batman* #208.

Mr. Silver Age's Mail Chute

Dear Mr. Silver Age: First of all, it is great to see your column on a weekly basis.

A while back you wrote about capes. I don't have that issue handy (in fact, I may have already passed it along to someone else), but I recall agreeing with you for the most part. Some comments:

1. Sub-Mariner has at times worn a cape of office, I recall. (I haven't read any of his stories in ages). I seem to remember that he did so on rare occasion in the '60s, but I'm pretty sure that he did so in the Golden Age, as well. My memory may be playing a trick on me, but I seem to recall having seen some Golden Age — or possibly '50s — stories in which he wore a blue costume with a red cape, not his usual appearance at all.

2. Wonder Woman has worn capes at times. I know she did in at least one early George Pérez issue (around #15 or 16, I think) for a ceremony, though she did keep it on while going into action against The Silver Swan. Also, Lynda Carter wore a cape on occasion, though I don't recall if this was just for puzzles, posters, publicity shots, *etc.*, or whether she actually wore one in a TV episode.

3. I wouldn't really want to see any character who has or has had a cape lose it! Especially Martian Manhunter.

4. Yes, the Silver Age GL should have had a cape. The problem, as you know, was that Gil Kane, though a terrific artist, had this idea that belts and capes broke up the flow of the body, so he eschewed their usage. Thus, not only GL but also The Atom had to turn in their capes. I think that Captain Mar-Vell should have had one, too. (Ms. Marvel's scarf is a somewhat-acceptable substitute.)

5. Other characters who should have had capes? Well, lots of them! But offhand, I would have given capes to Marvelman/Miracleman, the early Silver Age Shield (for that matter, perhaps to the Golden Age version, as well), Minute Man, Nemesis (the ACG character), Dynamo, and I'm sure others who don't come to mind offhand.

John Pierce
Jgpierce65@hotmail.com

Thanks for the (numbered) comments, John!

1. Namor wore a cape on rare occasion, notably ***Tales to Astonish*** *#76 and #77, while he was being named king of Atlantis, and he cut a dapper, albeit soggy, figure. I think he should have worn it more often, but, as I noted, being under water makes that a problem.*

ONLY BY DEPARTING ALONE... ...AND UNARMED... CAN I PREVENT THE OUTBREAK OF A CATACLYSMIC WAR BETWEEN OUR PEOPLES!
THUS SHALL IT BE! IMPERIUS REX!

Namor could look pretty regal in his red cape, which he wore only on rare occasions, including ***Tales to Astonish*** *#77.*

2. Pérez' version of Wonder Woman was much more the ambassador for peace than The Silver Age version was, and the cape did a good job of conveying that regal image.

I think that approach and image would've helped set her apart in The Silver Age, when she was mostly just a female super-hero. If nothing else, Bob Kanigher would've gotten a story out of telling readers the cape's origin!

3. I think the cape made J'onn J'onzz look too superheroish for an alien detective who was hiding his identity upon arrival on Earth. Moreover, two of the powers that distinguish him from Superman are his intangibility/invisibility and his shape-shifting ability, and they call into question what the cape is made from. Those powers work only if the cape is really an organic part of his body, and that doesn't have much appeal to me.

4. You're right about Kane's costume sense. In fact, the story goes that Julius Schwartz made Kane add a belt to his Atom design, or the sleek, beltless look would've continued for The Mighty Mite, too. I can't argue with Kane's design for GL, but a cape wouldn't have been out of place. I think a caped GL and a sleek Flash would've looked cool fighting together.

Good call on Captain Marvel! Either or both versions would have benefited from a cape. I also agree about Ms. Marvel. Her scarf is a neat way to give her a cape without giving her one, since Marvel heroes don't have them as a rule.

5. I agree on Miracleman, the Silver Age Shield, and Nemesis. Dynamo was more of a working stiff in a battle suit than a super-hero, so I think a cape might've been out of place. Plus, knowing Len Brown, he would've tripped over it a lot. – MSA

Dear Mr. Silver Age,

Nice work discussing the animal friends of Superboy [in ***CBG*** #1526]. It got me thinking (more like wondering) — any chance that you can do an exposé on super-hero pets throughout the DC and Marvel universes? What can I say? I'm a pet lover and I'm sure many of your readers are, too. Regardless, keep up the good work. It's always a pleasure to read your work.

Jeff Reingold
jeffreingold@yahoo.com

Thanks, Jeff! I actually covered all those other pets in ***CBG*** *#1440 and #1448, which, sadly, will have to wait for volume two of* ***Baby Boomer Comics,*** *since they were too recent to consider this time around. The articles led to an* ***Oh, So?*** *brouhaha over the pet status of our old pal Lockjaw. I'm definitely on the side of his having always been a pet (and not a transformed sentient Inhuman), just as The King intended. It's not nice to mess with The King. – MSA*

B RETRO-VIEWS by Brent Frankenhoff

INCREDIBLE HULK #301

Marvel, Nov 1984, 60¢

A story arc that should appeal to Hulk fans and Doctor Strange fans alike begins here. Artist Sal Buscema draws on the spirit of Steve Ditko to illustrate the mystical pathways and dimensional doorways with which The Hulk is faced.

The puffballs that try to befriend The Hulk are a cute touch as is the first world that he tries for an extended period, even if the eventual revelation of its origins is derived from the 1950s Green Arrow story featuring giant alien arrows.

GRADE: B+

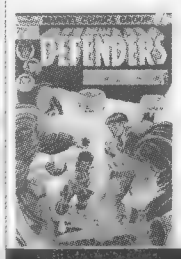
ULTIMATE X-MEN #26

Marvel, Feb 2003, $2.25

As a breather while the events of *Ultimate War* play out, this is an excellent bit of X-history, revealing once and for all how Xavier and Magneto worked together in the "early days" (eight years ago in Marvel time) to rescue and train mutants.

Eventually the duo is forced to build a hidden city in the Antarctic before their divergent views on how to best work with *homo sapiens* drives a wedge between them, leading Xavier to flee with some of his followers and Magneto to try and stop him.

GRADE: A



DEFENDERS #17

Marvel, Nov 1974, 25¢

The typical Marvel misunderstanding leading to a fight between heroes is amply demonstrated in this issue, when Doctor Strange and Nighthawk arrive at the site of Kyle Richmond's building only to discover that Luke Cage has been hired to protect it.

While it's believable that Strange could best Cage, it's doubtful that Nighthawk could hold his own for longer than about two hits. Writer Len Wein's ability to give readers a quick idea of who the players are and what powers they possess is excellent.

GRADE: A-

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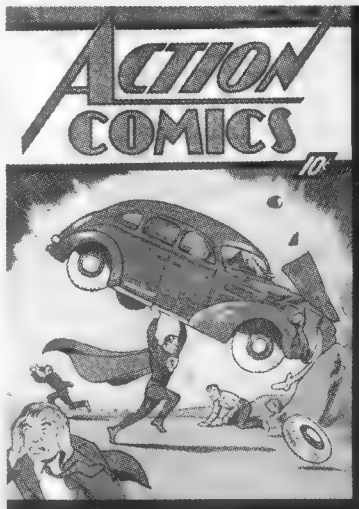

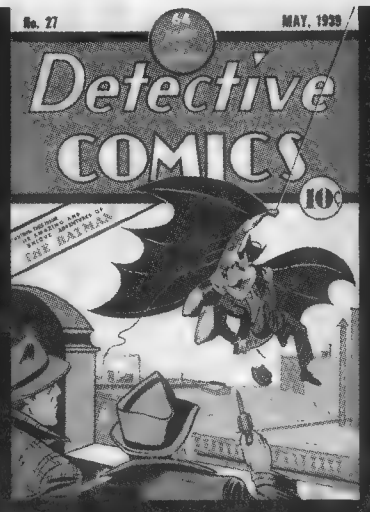

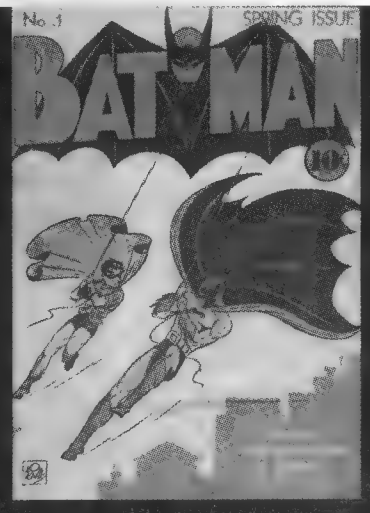

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101 VF 12.00
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3 VF 8.00
3 VF 8.00
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4 VF+ (4 available) 9.00
4 VF 10.00
7 VF+ 11.00
9 VF- 8.00
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55 VG 10.00
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4 VF 11.00
4 VF 11.00
4 FN/VF 8.00
5 VF/NM 15.00
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5 VF+ 13.00
5 VF 12.00
7 NM 12.00
7 NM- 11.00
7 NM- 11.00
7 NM- 11.00
7 VF- 10.00
7 VF/NM 14.00
8 VF+ 12.00
8 VF 11.00
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10 FN/VF 9.00
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16 VF+ 10.00
16 VF 9.00
17 VF/NM (2 available) 9.00
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39 VF+ 8.00
41 VF+ 8.00
41 VF+ 8.00
51 VF/NM 9.00
51 VF/NM 9.00
51 VF/NM 9.00
54 NM- 15.00
54 VF/NM 13.00
55 VF/NM 13.00
55 VF+ 11.

B RETRO-VIEWS by Brent Frankenhoff

X-MEN ANNUAL 1998

Marvel, 1998, $2.99

While the indicia indicates it's "real" title is *X-Men/Doctor Doom '98*, every comics indexer considers it part of the second *X-Men* run. This annual is a real treat for long-time X-fans, with pastiches from turning-point events in X-Men history being "retold" from Doctor Doom's point of view.

Doom's plot to steal Onslaught's power is similar to his other plans of stealing The Silver Surfer's power or The Beyonder's power and ultimately comes to the same end once again. The whiny mage he uses to accomplish his ends is an unnecessary plot element.

Marvel's gatefold summary on the inside front cover is helpful in bringing new or returning readers up to speed. Whatever happened to those?

GRADE: B+

DOC SAMSON #1

Marvel, Jan 1996, $1.95

In the mid-1990s, every man had a ponytail, at least in comic books. Here, Doc Samson sports a long green 'tail and it doesn't look too bad. Luckily, The Hulk doesn't sport one. Doc's new red costume makes its first appearance on this issue's cover, even though he doesn't actually don it until the final issue of the mini-series.

The story is a pretty standard set-up: A gamma-powered serial killer is loose in New York City and apparently Samson is the only expert on gamma radiation available for consultation, so he's called in on the case. While psychoanalysis can be a dry subject (see E.C.'s short-lived 1950s series of the same name), here, writer Dan Slott makes it fun by focusing on the characters and not the actual analysis.

GRADE: B

X-MEN: CHILDREN OF THE ATOM #1

Marvel, Nov 1999, $2.99

While the individual origins of the original X-Men — Cyclops, Iceman, Beast, Angel, and Marvel Girl — were revealed in back-up stories in the pages of *X-Men* (1st series), writer Joe Casey and artist Steve Rude dig deeper into their lives in the days before they came to Xavier's school.

With Beast, Cyclops, and Iceman trying to fit in at a high school, Xavier lays the groundwork for his school and pays a visit to Jean Grey's parents. The Angel also makes an appearance in his Avenging Angel garb.

The updated events work well and make The X-Men contemporary for a new audience. Unfortunately, fans expecting six issues in six months would be sadly disappointed as the series lagged later in the run.

GRADE: A

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#329 fn/vf 7.0 $30.00	#12 fa 1.0 $199.00	**All American Men of War**	**Amazing Spider-Man Annual**
#337 vfn- 7.5 $30.00	#14 fa 1.0 $199.00	#77 fn- 5.5 $25.00	#1 gd 2.0 $75.00
#338 vfn+ 8.5 $35.00	#16 pr 0.5 $120.00	**All-Famous Crime**	#1 vg/fn 5.0 $195.00
#340 fn- 5.5 $55.00	#38 fa 1.0 $129.00	#8 vg- 3.5 $36.00	#2 vg/fn 5.0 $69.00
#342 vfn/nm 9.0 $55.00	#45 fa 1.0 $79.00	**All Select Comics**	#2 vg+ 4.0 $60.00
#344 vf- 7.5 $30.00	#49 fn 6.0 $550.00	#5 vgd 4.0 $395.00	#3 fn- 5.5 $30.00
#346 fn+ 6.5 $55.00	#67 vf+ 8.5 $20.00	**All Surprise Comics**	#3 fn 6.0 $50.00
#366 vfn 8.0 $25.00	#68 vf/nm 9.0 $20.00	#1 fn- 5.5 $195.00	#4 fn+ 6.5 $49.00
#374 fn/vfp 7.0 $25.00	#71 vf- 7.5 $20.00	**All Top Comics**	#4 vf 8.0 $99.00
#375 fn/vfn 7.0 $28.00	**All Star Western Comics**	#10 fn+ 6.5 $495.00	#5 fn+ 6.5 $40.00
#376 fn/vfn 7.0 $22.00	#97 fn/vfn 7.0 $45.00	**All Winners Comics**	#5 vf+ 8.5 $95.00
#381 fn/vfn 7.0 $49.00	**All Star Western**	#1 nm 9.4 $5.00	#5 fn/vfn 7.0 $49.00
#403 fn/vfn 7.0 $75.00	#2 vf- 7.5 $25.00	#2 fn- 5.5 $1,250.00	#7 vf- 7.5 $39.00
#431 vf/nm 9.0 $55.00	#3 vf- 7.5 $26.00	**Alvin**	#7 fn/vfn 7.0 $25.00
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#433 nm- 9.2 $35.00	#8 fn- 5.5 $18.00	**Amazing Adult Fantasy**	#9 fn/vfn 7.0 $25.00
#434 nm 9.4 $39.00	#10 vfn 8.0 $350.00	#7 vg/f 5.0 $99.00	#9 fn/vfn 7.0 $25.00
#435 nm- 9.2 $39.00	#10 vf- 7.5 $249.00	#10 vg+ 4.5 $90.00	#9 vfn 7.5 $55.00
Adventures Into Terror	#11 vfn 8.0 $125.00	#10 fn- 5.5 $119.00	#12 vfn+ 8.5 $16.00
#31 fn/vf 7.0 $125.00	**All-American Comics**	#11 vg/f 5.0 $109.00	**Amazing Spider-Man**
Adventures Into The Unknown	#30 vf- 3.5 $349.00	#11 fn- 5.5 $99.00	#1 vg 4.0 $9,200.00
#118 fa 1.0 $6.00	#52 fn/vf 7.0 $450.00	#12 vg 4.0 $75.00	#6 cgc vf+ 8.5 $2,650.00
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#4 fn- 5.0 $269.00	#20 vf- 3.5 $159.00	#11 vf 8.0 $89.00	#13 fr 1.0 $49.00
Alarming Adventures	#22 vf+ 4.5 $250.00	**Amazing Fantasy**	#13 fn/vfn 7.0 $425.00
#1 gd 2.0 $10.00	#25 vg 4.0 $137.00	#15 app fn/vf 7.0 $5,900.00	#14 vgd/fn 5.0 $500.00
Alarming Tales	#28 vg 4.0 $137.00	**Amazing Spider-Man (Giant Size)**	#14 fn/vf 7.0 $1,500.00
#2 gd+ 2.5 $30.00	**All-True Crime**	#15 gd/vg 3.0 $3,000.00	#14 vfn- 7.5 $1,450.00
All Star Comics	#40 fn- 5.5 $35.00	#16 vfn- 7.5 $850.00	#15 gd 2.0 $99.00
#6 g+ 2.5 $450.00	#41 vg 4.0 $23.00	#16 gd/vg 3.0 $79.00	#15 cgc vg 4.0 $189.00
			#16 vfn- 7.5 $850.00
			#16 gd/vg 3.0 $79.00
			#17 vg/fn 5.0 $125.00
			#17 vg+ 4.5 $150.00
			#17 vg 4.0 $175.00
			#17 cgc vg+ 4.5 $149.00
			#18 gd/vg 3.0 $75.00
			#18 vg 4.0 $80.00
			#18 fa 1.0 $29.00
			#18 vg+ 4.5 $150.00
			#19 vg- 3.5 $59.00
			#19 fn- 5.5 $99.00
			#19 vg 4.0 $75.00
			#19 vg/fn 5.0 $89.00
			#20 gd/vg 3.0 $75.00
			#20 vfn- 7.5 $275.00
			#21 vg+ 4.5 $79.00
			#21 vfn 8.0 $495.00
			#21 vg 4.0 $99.00
			#22 vg+ 4.5 $59.00
			#22 cgc vf- 7.5 $360.00
			#23 vf- 3.5 $75.00
			#23 vf- 3.5 $90.00
			#23 vgd+ 4.5 $55.00
			#23 vg- 3.5 $50.00
			#25 fn 6.0 $129.00
			#25 vg+ 4.5 $75.00
			#25 vg- 3.5 $49.00
			#25 fn 6.0 $90.00
			#25 fn- 5.5 $109.00
			#25 vg 4.0 $90.00
			#26 vg/fn 5.0 $75.00
			#26 fn 6.0 $110.00
			#26 fn+ 6.5 $99.00
			#26 vg 4.0 $80.00
			#26 vg/f 5.0 $80.00
			#26 vg 4.0 $75.00
			#27 vg/fn 5.0 $75.00
			#27 vg 4.0 $69.00
			#27 vf- 7.5 $450.00
			#28 fn- 5.0 $200.00
			#28 vgd+ 4.5 $125.00

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THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

The hidden costs of back issues

It's not as simple as you might think.
Tales from the Database, Page 41

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between May 25-31, 2003
All met their reserve price.
Populations reported are as of Feb. 7

***Amazing Spider-Man* Vol. 1 #1**
in CGC 8.0 (VF)
1 of 18 copies in grade; there are 35 better, including 1 in 9.8
$9,200

***Tales of Suspense* #39**
in CGC 8.5 (VF+)
1 of 12 copies in grade; there are 13 better, including 1 in 9.6.
$4,500

***X-Men* Vol. 1 #1**
in CGC 7.0 (F/VF)
1 of 33 copies in grade; there are 75 better, including 1 in 9.8.
$2,752

***Batman* #3**
in CGC 7.0 (F/VF)
1 of 3 copies in grade; there are 6 better, including 1 in 9.2
$2,651

***Giant-Size X-Men* #1**
in CGC 9.6 (NM+)
1 of 55 copies in grade; there are 4 better, including 4 in 9.8.
$2,600

***Avengers* #4**
in CGC 9.0 (VF/NM)
1 of 19 copies in grade; there are 30 better, including 4 in 9.6
$2,000

***Amazing Spider-Man* Vol. 1 #39**
in CGC 9.4 (NM)
1 of 15 copies in grade; there are 10 better, including 10 in 9.8
$1,913

Lost Valley is new pedigree

Not the quantity, but the quality that sets it apart

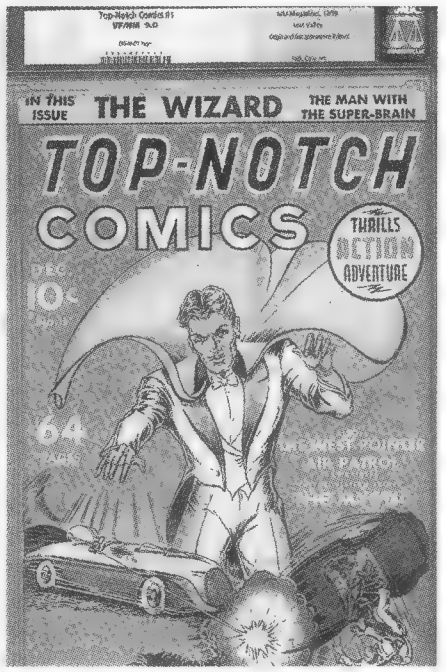
Comics Guaranty LLC has authorized a new pedigree, The Lost Valley Collection. Co-owned by Al Stoltz of Basement Comics and Jeff Weaver of Mad Cow Comics, the small collection of seldom-seen, high-grade Golden Age material recently came to light.

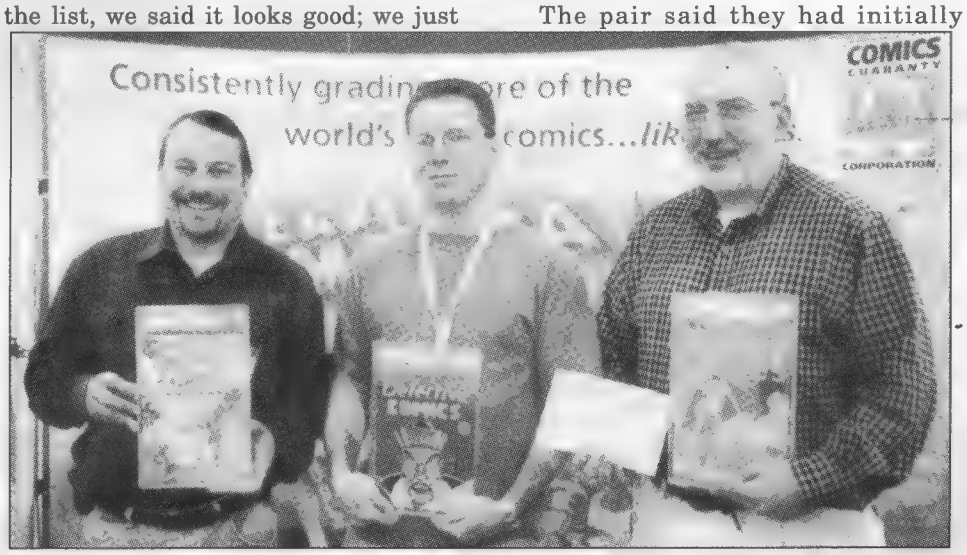
The pedigree includes such strip-reprint titles as *Famous Funnies*, *Ace Comics*, *Sparkler Comics*, and *Tip Top* along with such new-content series as *Detective Comics* #1-10, #12, #14, #27, and #35, an *Action Comics* #2, and a short run of *Action Comics* in the 20s and 30s number range.

"You don't see these," CGC Primary Grader Steve Borock told ***CBG*** about some of the issues at the Philadelphia convention, as he displayed some of the samples that CGC had graded. "It's a new pedigree, doesn't happen every week." The process of getting the pedigree began when Stoltz and Weaver approached CGC about the possibility of a pedigree for the one-owner collection they had acquired. They were told the process begins with a list of the issues involved. Borock told ***CBG***, "We had to look at the list first. Then, once we saw the list, we said it looks good; we just need to see the books. *Everybody* calls you and says, 'We've got the books,' but few of those are true pedigrees. But I knew Al and I know he's not going to exaggerate, either. He brought the books, and we said, 'This, we can do.' It wasn't the largest collection, but it was the *era*. You just don't see these. Unbelievable. The page quality is unreal for the time period. It was worth pedigreeing."

Weaver said that the name of the collection came, because he and Stoltz got lost in the valley while trying to find the home of the collection's original owner. "What is incredible is the grades for some items — which range up to 9.6 (NM+) — due to the incredible condition of these rare comics," Stoltz told ***CBG.*** "The Fiction House runs of *Planet*, *Wings*, *Jumbo*, and *Jungle* have bright solid color on the covers and will look great when we put them on the racks at the show. Many of these books are in my hands for the first time in over 25 years of collecting and may be the last time I ever see them again. I personally read all the Slam Bradley stories by Siegel and Shuster in the *Detective* run and could not believe how great the art and stories were."

The pair said they had initially thought the majority of the comics would not grade higher than 8.0, because they'd never seen a Near Mint Golden Age comics book.





Borock, Stoltz, and Weaver show off the new pedigree as Weaver holds the pedigree certificate in his right hand.

Borock said, handling several of the CGC-encased issues at the show, "I don't even know if there's a Mile High of *The Comics Magazine* #5. It didn't have a glossy cover; the cover was the same stock as the interior, yet it was virtually undamaged on this copy. It's an 8.0 with off-white pages, slight browning on the edges, only the slightest rounding, and newsprint, rather than glossy stock," Borock said. "The bottom line is I've never seen anything else that nice for that issue."

The comics will be offered for the first time as a whole at Comic-Con International: San Diego at the Basement Comics Booth. The sale will begin at 4 p.m. on Wednesday, and a catalog will be provided free to interested buyers who wish to purchase by mail order at a later date from whatever remains.

Basement Comics can be reached at (443) 831-2761, and Mad Cow Comics is at (703) 969-0436. ✦

INSIDE THIS SECTION

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Selection, service, and convenience

The hidden costs of stocking and selling back issues

By **Chuck Rozanski**

In last week's column, I went into detail about the current disfunctionality in the back-issue comics market. Specifically, I made reference to the reality that most comics dealers now only have the ability to market certain very popular back issues, leading them to dump their remaining inventory on the market at prices ranging from 25¢ to $1 each. Ironically, at exactly the same time, demand for recent back issues of all kinds is very strong, primarily because print runs have become so low. This has led to the evolution of online comics marketing companies that purchase bulk back issues from those dealers who have no cost-effective access to consumers, with those online retailers remarketing those same copies to consumers at significant premiums over cover price.

In writing columns of this nature, I sometimes feel like The Great Oz, voluntarily pulling back the curtain to reveal both the secrets and the weaknesses of our business. In fact, the staff member who vets my columns for me before I submit them to ***CBG*** has expressed concerns that I sometimes am too forthcoming in the information that I pass on to you. I understand his concerns but, at the same time, I want this column to serve a useful purpose. In this instance, I am trying to provide a generalized explanation of the economic realities of the current market for back-issue comics. Those realities can sometimes be hard to swallow, however; as a consequence, I can leave myself at risk for severe personal criticism for simply stating the facts. I think it is important, however, that everyone understand the dynamics that drive the current back-issue comics marketplace.

An e-mail that I received this week is an example of what can go wrong with being forthcoming. Specifically, my disenchanted correspondent objected vociferously to the fact that our margins are quite high on some of the back issues we sell, going so far as to call the dramatic differences between our buying and selling prices "unethical." Well, that is certainly one perspective — a perspective that is, I believe, based at least in some measure in a simple lack of understanding of the costs required to create and operate a database marketing system for back-issue comics. I know I contribute in some measure to this misunderstanding by not taking the time to explain fully the realities of our business, so I'm going to go into a bit more detail in this week's column.

Years ago, I decided that I would adopt the business model of McGuckin's Hardware, the leading hardware store of Boulder, Colo. McGuckin's is a locally owned company that is considered one of the treasures of Boulder retailing. When you enter their incredibly huge building, you find yourself in a world that the Big Box retailers can only dream that they could create. Simply put, McGuckin's has everything from huge gas patio grills to the tiniest screws to drafting supplies in quantities to rival the best specialty store. Nowhere in America have I ever seen anything to rival McGuckin's inventory selection. Taking their excellence even further, McGuckin's has (literally) more than 100 staff members on the floor at any given time to help you find whatever you might possibly need. You cannot walk through the place without having been asked (by genuinely friendly people) at least half a dozen times if you would like help. Going to McGuckin's is easy, rewarding, and fun!

On the flip side of the equation, however, the costs of all those wonderful amenities have to be covered somehow. The answer for McGuckin's lies in their pricing. If you are looking for a bargain, McGuckin's does have some very good deals as a result of their affiliation with the True Value Hardware chain, but on items not offered through True Value, they charge a steep premium over what you would pay elsewhere. Despite that premium pricing, however, the consumers of Boulder remain loyal to McGuckin's. While almost everyone shops the discount stores on occasion, there is a widespread realization that the exemplary service and selection provided by McGuckin's is a unique community benefit that needs to be preserved. That's why, on any given day, McGuckin's is inevitably crowded with throngs of consumers. Those folks know that they're paying more at McGuckin's than they could get the same items for elsewhere, but they're willing to pay a premium for the benefits of service, selection, and convenience.

That, in a nutshell, is our business model at Mile High Comics. We do have some great bargains on back issues where we manage to locate bulk quantities. In fact, you can probably find more than 20,000 different back issues priced at under $2 on our website on any given day. On items where we are in short supply, however, our prices are frequently significantly over what you would pay elsewhere for the same issues. The reason for this lies in the fact that, unlike any other dealer in the world of comics, we try to stock everything. In fact, we have one full-time staff position dedicated almost exclusively to adding new entries into our database every day. As a result, you will find a far broader selection of comics on the Mile High Comics website than anywhere else in the world.

	Overstreet	Mile High
1. *Ultimate Spider-Man* #1	$8	$250
2. *Wolverine: The Origin* #1	$40	$150
3. *30 Days of Night* #1	$25	$200
4. *Wolverine* #10	$25	$75
5. *Ultimate X-Men* #1	$20	$100
6. *Lady Death* #1	$18	$70
7. *Daredevil* #1	$12	$75
8. *Nightwing* #10	$12	$50
9. *Y: The Last Man* #1	$10	$50
10. *Wolverine* #100 (holo)	$9	$40
11. *Batman: Harley Quinn* #1	$9	$40
12. *Birds of Prey* #8	$8	$100
13. *Uncanny X-Men* #350	$8	$30
14. *Fables* #1	$8	$35
15. *Fray* #1	$8	$35
16. *Sojourn* #1	$6	$50
17. *Amazing Spider-Man* #36	$5	$30
18. *Wolverine* #145	$4	$30
19. *X-Men: Search for Cyclops* #1	$3	$20
20. *Amazing Spider-Man* #30	$3	$35

While having a great selection is a wonderful benefit, the reality is that we do it because it is my passion, not because it makes any particular economic sense. As much as I wish it were otherwise, a great many of the more obscure back-issue comics we stock do not sell even a single copy over the course of a year. I insist we keep accumulating them, however — both because I really want to have them available if the day ever arrives when someone might finally be seeking them, and because I suffer from this strange notion that all comics ever published deserve respect. One of my favorite personal moments is when I hear from a fan at a convention about how I've blown his or her mind by having some incredibly strange Independent they've been seeking for years available in our database. It may not pay, but it sure makes me feel good …

As regards the dollars and cents, it is not unusual for us to buy a comic book on the wholesale market for a dime and then turn around and sell it for $3. Is that, as my correspondent of earlier this week claimed, "vicious price-gouging"? I don't think so. While the actual cost to us of the comic book in question may be minuscule, the real costs are in the labor to grade, bag, enter into our computer inventory, and pull that book for an order, ship that book (about 60¢ per book), and pay the expenses involved in long-term storage until the sale. Then you have to add the capital costs of constructing and maintaining our database and the costs of our excellent customer service.

While this may come as a shock to you, the net earnings of operating a business like *www.milehighcomics.com* can end up being pocket change. To be more specific, last year was the best year in our history. Excluding an extraordinary gain from a contract settlement, we earned a whopping 2.5¢ on the dollar of our gross sales. The remaining 97.5¢ went out in inventory, labor, promotion, rent, and operating costs. After giving the government our income taxes, we netted less than 2¢ on the dollar in 2002. Our gross margins may appear to be high when we sell back issues, but, frankly, those margins are the only factor that allows us to stay in business.

As I promised last week, I'm including a listing of specific newer books with this column where we gladly would pay full *Overstreet* prices, because we're seeing strong demand at prices far above the 2003 *Guide* prices. I go into more detail on price, selection, and sales velocity in next week's column. ✦

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

EYE ON eBay

May 25-31, 2003 CGC auctions

by **Darryl Buchanan**

This week on eBay there was quite a jump in the number of CGC "key word spamming" auctions. There are a few of these each week, but this week there was a substantial jump — into the hundreds of these pesky auctions. For those who may not know, "key word spamming" is when an important keyword that does *not* apply to the item is included in the title or description of the auction. A few sellers have the annoying habit of including words like "not CGC" in their title. This, of course, still sucks in people who use "CGC" as a search term. This is against eBay rules and can get your auctions pulled.

GOLDEN AGE: A copy of *More Fun Comics* #52 in 1.0 (FR) condition brought a top bid of $3,150. This features the origin and first appearance of The Spectre. I believe this is just about the highest bid I have ever seen for a book in condition this low (1.0). From what appeared onscreen, it appeared that the book received the evaluation because a small piece of the front cover was torn out; it still *looked* like a nice copy.

A *Superman* #4 in 7.5 (VF-) brought a high bid of $3,050. The issue features an early Lex Luthor appearance.

Another rare *Superman* #2 in 5.0 (VG/FN) brought $2,650. It is not often there are two such rare issues sold in the same week.

Several nice copies of early *Batman* issues showed up. These included *Batman* #3 in 7.0 (FN/VF). The issue, which features the first appearance of Catwoman in costume, brought $2,651. A rare *Batman* #5 in 7.5 (VF-) condition brought $1,851. The issue features the first appearance of The Batmobile and The Joker.

SILVER AGE AND NEWER: Topping the Silver Age list this week was an *Amazing Spider-Man* #1 in 8.0 (VF) condition. Prices on high-grade '60s *Spider-Mans* appeared to bottom out late last year and have been on a steady uptrend since then. This copy brought $9,200, an eBay record for a copy of this issue in 8.0 condition.

A copy of *Tales of Suspense* #39 in 8.5 (VF) condition brought a record $4,500. This is the highest-rated copy of *Tales of Suspense* #39 offered in the last year on eBay. This issue, which features the first appearance of Iron Man, is very rare in nice shape.

A copy of *Incredible Hulk* #1 in 9.0 (VF/NM) brought a respectable $3,750, despite having a moderate level of restoration. This particular issue seems to have been a popular target for restoration. Of the 15 issues offered on eBay in the last year in 8.0 condition or better, all but two have been restored.

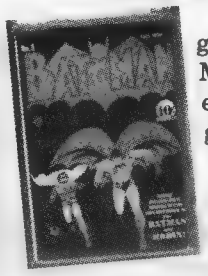
IN DEPTH: Total dollars bid and auction volume continue at a healthy pace. There were 2,027 auctions recorded receiving bids, versus 2,047 last week and 1,990 two weeks ago. Total bidding this week was $297,161, compared to $314,557 last week and $311,376 two weeks ago. This week there were 45 auctions receiving bids of $1,000 or more, compared with 49 last week and 37 two weeks ago.

__Darryl Buchanan__ can be reached at dbuchanan@ the comicsheet.com.

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
80 Page Giant #12	9.4	$429.00
Action Comics #37	5.5	$430.00
Action Comics #41	3.5	$198.50
Action Comics #43	2.5	$152.50
Action Comics #46	4.0	$172.50
Action Comics #48	3.0	$152.50
Action Comics #53	4.0	$142.50
Action Comics #61	4.5	$242.50
Action Comics #80	4.0	$140.00
Action Comics #342	9.6	$338.00
Action Comics #371	9.8	$590.00
Adventure Comics #247	4.0	$561.00
Adventure Comics #431	9.6	$181.50
Adventures Of The Fly #30	9.6	$162.55
Albedo #2	9.4	$560.00
All-Flash #16	7.5	$322.17
All-Star Western #10	9.4	$1,494.00
Amazing Advs. Vol. 3 #11	9.4	$580.00
Amazing Advs. Vol. 3 #16	9.6	$136.83
Amaz. Fantasy #15	2.0	$1,205.00
Amaz. Spider-Man #1	8.0	$9,200.00
Amazing Spider-Man #4	2.5	$149.00
Amazing Spider-Man #5	8.0	$1,499.00
Amazing Spider-Man #5	7.5	$787.17
Amazing Spider-Man #6	4.5	$316.00
Amazing Spider-Man #8	6.0	$177.50
Amazing Spider-Man #10	6.5	$197.50
Amazing Spider-Man #10	6.5	$177.50
Amazing Spider-Man #10	5.5	$184.18
Amazing Spider-Man #13	6.5	$249.00
Amazing Spider-Man #13	4.0	$135.83
Amazing Spider-Man #14	8.5	$1,425.17
Amazing Spider-Man #14	7.5	$966.00
Amazing Spider-Man #14	7.0	$584.00
Amazing Spider-Man #14	6.0	$415.09
Amazing Spider-Man #15	7.5	$350.00
Amazing Spider-Man #16	9.0	$691.00
Amazing Spider-Man #17	9.2	$1,525.17
Amazing Spider-Man #20	8.5	$411.69
Amazing Spider-Man #28	9.0	$861.00
Amazing Spider-Man #28	9.0	$750.00
Amazing Spider-Man #28	8.5	$618.00
Amazing Spider-Man #28	6.0	$139.00
Amazing Spider-Man #31	9.4	$1,525.00
Amazing Spider-Man #33	9.6	$1,150.00
Amazing Spider-Man #34	9.4	$1,275.00
Amazing Spider-Man #34	9.0	$247.50
Amazing Spider-Man #38	9.4	$652.00
Amazing Spider-Man #39	9.4	$1,913.88
Amazing Spider-Man #39	8.0	$242.50
Amazing Spider-Man #42	9.4	$1,026.00
Amazing Spider-Man #45	9.4	$504.00
Amazing Spider-Man #50	7.0	$200.00
Amazing Spider-Man #51	9.0	$230.50
Amazing Spider-Man #59	9.6	$500.00
Amazing Spider-Man #59	9.2	$180.00
Amazing Spider-Man #65	9.6	$425.00
Amazing Spider-Man #65	9.4	$270.00
Amazing Spider-Man #69	9.6	$475.00
Amazing Spider-Man #81	9.6	$482.00
Amazing Spider-Man #90	9.4	$255.00
Amazing Spider-Man #97	9.4	$248.37
Amazing Spider-Man #100	9.0	$183.50
Amazing Spider-Man #100	9.0	$150.00
Amazing Spider-Man #100	8.5	$162.51
Amazing Spider-Man #105	9.6	$153.50
Amazing Spider-Man #121	9.6	$960.00
Amazing Spider-Man #121	9.2	$279.00
Amazing Spider-Man #122	9.6	$1,051.00
Amazing Spider-Man #129	9.4	$825.00
Amazing Spider-Man #129	8.0	$230.50
Amazing Spider-Man #129	7.0	$157.50
Amazing Spider-Man #165	9.8	$162.50
Amazing Spider-Man #194	9.6	$165.00
Amazing Spider-Man #300	9.6	$275.00
Amazing Spider-Man #300	9.6	$237.50
Amazing Spider-Man #300	9.6	$162.51
Amazing Spider-Man #300	9.6	$158.27
Amazing Spider-Man #300	9.4	$139.95
Amazing Spider-Man (Reprint) #1	8.0	$167.77
Amazing Spider-Man Annual #1	9.0	$1,332.00
Amazing Spider-Man Annual #1	6.0	$191.38
Amazing Spider-Man Annual #2	9.0	$329.00
Amazing Spider-Man Annual #3	9.4	$405.01
Amazing Spider-Man Annual #6	9.4	$160.50
Amaz. Spider-Man V. 2 #36	9.9	$255.00
Amaz. Spider-Man V. 2 #36	9.9	$227.38
Astonishing #39	9.2	$203.51
Atom #13	9.2	$162.67
Avengers #1	8.0	$1,325.00
Avengers #4	9.0	$2,000.00
Avengers #4	7.0	$675.00
Avengers #4	7.0	$496.68
Avengers #4	5.5	$430.50
Avengers #5	8.0	$230.00
Avengers #7	8.5	$195.00
Avengers #10	8.5	$175.00
Avengers #19	9.0	$143.50
Avengers #33	9.4	$201.50
Avengers #55	9.4	$153.50
Avengers #76	9.6	$249.95
Avengers #95	9.4	$159.99
Avengers #96	9.4	$159.99
Avengers #160	9.8	$147.50
Batman #3	7.0	$2,651.00
Batman #5	7.5	$1,851.06
Batman #5	6.5	$1,349.99
Batman #7	5.0	$895.00
Batman #12	6.0	$565.78
Batman #14	2.5	$209.01
Batman #20	3.0	$306.00
Batman #26	8.5	$929.00
Batman #26	8.0	$631.04
Batman #27	9.0	$1,326.00
Batman #32	5.0	$156.11
Batman #36	9.0	$860.00
Batman #41	9.2	$1,303.55
Batman #49	8.5	$1,080.17
Batman #171	9.2	$737.77
Batman #178	9.4	$392.77
Batman #180	9.4	$228.27
Batman (Rrp) #608	9.4	$687.67
Batman Annual #1	9.0	$705.00
Batman Annual #2	8.0	$161.07
Blond Phantom #21	4.0	$149.99
Blue Beetle #3	9.6	$177.55
Captain Action #4	9.6	$203.09
Captain America #100	9.4	$600.00
Captain America #100	9.2	$413.00
Captain America #110	9.6	$461.56
Captain America #122	9.6	$171.50
Captain America #130	9.6	$143.50
Captain America #137	9.6	$295.00
Captain America #143	9.6	$158.50
Captain America #152	9.8	$201.48
Capt. America Comics #53	7.5	$792.00
Captain Marvel #1	9.2	$144.49
Captain Marvel #27	9.8	$249.50
Capt. Marvel Advs. #51	9.4	$384.00
Capt. Marvel Advs. #52	8.0	$185.00
Challengers ... Unknown #5	7.0	$177.50
Conan The Barbarian #1	9.0	$202.50
Conan The Barbarian #6	9.6	$207.50
Crime Fighters #1	8.0	$159.06
Crime Suspenstories #14	9.0	$295.00
Dagwood #1	9.2	$249.00
Daredevil #1	7.5	$884.00
Daredevil #1	4.5	$360.00
Daredevil #4	9.4	$827.17
Daredevil #5	8.5	$200.00
Daredevil #7	9.0	$380.00
Daredevil #27	9.4	$153.50
Daredevil #30	9.4	$172.50
Daredevil #40	9.6	$330.00
Daredevil #51	9.4	$152.50
Daredevil #158	9.4	$149.00
Daredevil #158	9.4	$136.99
Daredevil #168	9.6	$686.00
Daredevil #168	9.4	$227.50
Daredevil #168	9.4	$200.01
Dark Shadows #1	8.5	$305.00
Defenders #10	9.4	$306.05
Detective Comics #56	4.0	$212.50
Detective Comics #81	8.0	$572.78
Detective Comics #93	6.0	$175.00
Detective Comics #225	6.5	$1,536.00
Dick Tracy Monthly #3	9.0	$225.00
Doom Patrol #89	9.4	$152.50
Fantastic Four #5	8.0	$500.00
Fantastic Four #6	2.5	$153.49
Fantastic Four #7	7.5	$567.75
Fantastic Four #9	7.5	$527.17
Fantastic Four #10	6.0	$260.00
Fantastic Four #21	8.0	$181.77
Fantastic Four #24	8.5	$215.50
Fantastic Four #26	6.5	$177.50
Fantastic Four #32	9.2	$419.00
Fantastic Four #36	9.2	$410.00
Fantastic Four #48	6.5	$250.00
Fantastic Four #49	9.0	$380.00
Fantastic Four #55	9.4	$699.55
Fantastic Four #73	9.4	$285.00
Fantastic Four #75	9.4	$225.00
Fantastic Four #93	9.6	$195.51
Fantastic Four #97	9.4	$153.50
Fantastic Four #108	9.6	$162.50
Fantasy Masterpieces #9	9.4	$142.50
Fight Comics #24	7.0	$172.50
Fight Comics #47	8.5	$260.00
Fight Comics #51	8.5	$268.78
Firehair #7	9.2	$171.88
Flash #109	7.5	$240.27
Flash #110	7.0	$401.00
Flash #123	8.0	$779.00
Flash Comics #39	6.5	$339.00
Flash Comics #69	7.5	$317.11
Flash Comics #74	7.5	$325.00
Flash Comics #80	9.0	$586.88
Four Color #656	7.5	$314.00
Four Color #1128	9.4	$595.00
Ghost Rider #1	9.2	$248.00
Ghost Rider #2	9.6	$425.00
Ghost Rider #3	9.6	$224.00

Batman #3 closes at $2,651

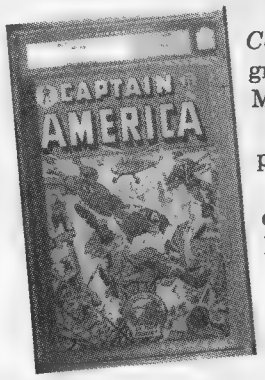


A copy of *Batman* #3 (Sep 40) graded 7.0 (F/VF) sold for $2,651 on May 28 on eBay. There are six graded better, with the highest being graded 9.2 (NM-).

The issue, drawn by Bob Kane and written by Bill Finger, features the first appearance of Catwoman in her costume.

– Nathan Melby

Captain America #53 goes for $792



A copy of *Captain America Comics* #53 (Feb 46), CGC-graded 7.5 (VF-) sold for $792 May 25 on eBay.

The copy had off-white pages.

Captain America was one of Marvel pre-cursor Timely's most popular heroes. As long-time fans know, the character was revived for a brief run in the mid-1950s and then joined the Marvel pantheon in *Avengers* #4.

– Brent Frankenhoff

Giant-Size X-Men #1 closes at $915

A copy of *Giant-Size X-Men* #1 (Sum 75) graded 9.2 (NM-) sold for $915 on May 30 on eBay. There are 162 copies graded better with the highest graded 9.8 (NM/M).

The issue, with art by Gil Kane and Cave Cockrum and written by Len Wein, brought in a new team of X-Men when it introduced Thunderbird, Colossus, Nightcrawler, Storm, and Wolverine to the X-universe.

– Nathan Melby

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The 2003 CBG Checklist & Price Guide*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+1868%** (or **19.7** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **91** (**92%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+1066%** (or **11.66** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **2,138** (**85%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+566%** (or **6.66** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **3,168** (**89%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+400%** (or **5.0** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **3,081** (**88%** of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+156%** (or **2.56** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,920** (**89%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+62%** (or **1.6** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,516** (**87%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +20%** (or **1.2** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **1,090** (**84%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -19%** (or **0.81** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **890** (**81%** of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -38%** (or **0.62** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **656** (**85%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -49%** (or **0.51** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **539** (**80%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -66%** (or **0.34** times the NM guide price) **in the quarter beginning Feb. 1**
*Sample: **309** (**81%** of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Giant-Size X-Men #1	9.6	**$2,600.00**
Giant-Size X-Men #1	9.2	**$915.00**
Giant-Size X-Men #1	9.2	**$901.00**
Giant-Size X-Men #1	9.2	**$805.00**
Giant-Size X-Men #1	9.0	**$740.00**
Giant-Size X-Men #1	8.0	**$500.00**
Giant-Size X-Men #1	8.0	**$465.00**
Giant-Size X-Men #1	7.5	**$380.00**
Green Lantern Vol. 2 #1	6.0	**$659.00**
Green Lantern Vol. 2 #76	9.0	**$425.00**
Hero For Hire #1	9.4	**$380.00**
Homer The Happy Ghost #1	9.4	**$222.50**
House Of Mystery #1	5.5	**$455.00**
House Of Secrets #78	9.6	**$290.00**
House Of Secrets #92	8.5	**$440.00**
How Stalin Hopes We Will Destroy America #	8.5	**$327.57**
Human Torch #29	7.5	**$595.00**
Incredible Hulk #1	5.0	**$2,599.00**
Incredible Hulk #1	1.8	**$760.00**
Incredible Hulk #2	5.5	**$488.00**
Incredible Hulk #2	3.0	**$349.00**
Incredible Hulk #3	8.5	**$1,676.27**
Incredible Hulk #4	8.0	**$946.27**
Incredible Hulk #5	7.5	**$900.00**
Incredible Hulk #102	9.2	**$477.00**
Incredible Hulk #102	8.5	**$250.00**
Incredible Hulk #102	8.5	**$249.00**
Incredible Hulk #102	8.5	**$178.50**
Incredible Hulk #102	8.0	**$142.50**
Incredible Hulk #103	9.2	**$150.02**
Incredible Hulk #107	9.6	**$255.00**
Incredible Hulk #116	9.4	**$163.50**
Incredible Hulk #171	9.6	**$161.50**
Incredible Hulk #181	9.2	**$1,500.00**
Incredible Hulk #181	9.2	**$1,500.00**
Incredible Hulk #181	9.2	**$1,500.00**
Incredible Hulk #181	9.2	**$1,450.00**
Incredible Hulk #181	9.2	**$1,382.99**
Incredible Hulk #181	9.0	**$975.00**
Incredible Hulk #181	9.0	**$961.99**
Incredible Hulk #181	8.5	**$700.00**
Incredible Hulk #181	8.5	**$681.59**
Incredible Hulk #181	7.5	**$750.00**
Incredible Hulk #181	7.5	**$521.99**
Incredible Hulk #181	7.5	**$511.99**
Incredible Hulk #181	7.5	**$425.00**
Incredible Hulk #181	7.0	**$440.00**
Incredible Hulk #181	7.0	**$400.00**
Incredible Hulk #181	6.5	**$415.00**
Incredible Hulk #181	6.5	**$351.00**
Incredible Hulk #181	6.0	**$316.99**
Incredible Hulk #181	5.0	**$586.00**
Incredible Hulk #181	5.0	**$312.66**
Incredible Hulk #181	4.5	**$222.50**
Incredible Hulk #181	4.0	**$143.61**
Incredible Hulk Annual #1	9.6	**$798.00**
Iron Fist #1	9.2	**$140.00**
Iron Fist #14	9.8	**$1,034.00**
Iron Fist #14	9.4	**$350.00**
Iron Fist #14	9.4	**$309.00**
Iron Fist #14	9.4	**$265.50**
Iron Man #1	9.0	**$460.00**
Iron Man #1	8.0	**$265.01**
Iron Man #1	7.5	**$175.50**
Iron Man #17	9.6	**$404.00**
Iron Man Annual #1	9.6	**$172.50**
Iron Man & Sub-Mariner #1	9.2	**$240.49**
Iron Man & Sub-Mariner #1	8.5	**$152.50**
Journey Into Mystery #62	6.0	**$260.00**
Journey Into Mystery #66	8.5	**$476.00**
Journey Into Mystery #121	9.2	**$175.00**
Journey Into Mystery #125	9.2	**$225.00**
Jumbo Comics #98	8.0	**$153.50**
Mad #5	6.0	**$330.00**
Marvel Feature #2	9.4	**$157.50**
Marvel Premiere #4	9.8	**$177.50**
Marvel Premiere #15	9.4	**$280.00**
Marvel Spotlight #5	8.5	**$177.57**
Marvel Super-Heroes #12	9.4	**$480.00**
Marvel Super-Heroes #12	9.2	**$152.50**

Incredible Hulk #3 sells for $1,676

A copy of *Incredible Hulk* #3 (Sep 62) graded 8.5 (VF+) sold for $1,676 on May 29 on eBay. There are 5 graded better, with the highest graded 9.4 (NM).

The circus-focused issue, drawn by Jack Kirby, features a retelling of the origin of The Hulk and the first appearances of Ringmaster, Cannonball, The Clown, Teena the Fat Lady, and Bruto the Strongman.

– Nathan Melby

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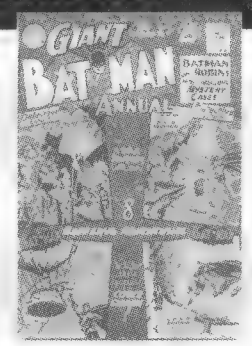

- **Sample collector rates:** $3,000 for $14, $10,000 for $38, $25,000 for $95, $50,000 for $190, $100,000 for $278, $200,000 for $418. Above $200,000, rate is $1.40 per $1,000.
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Showcase #24 sells for $411

A copy of *Showcase* #24 (Feb 60), CGC-graded 6.5 (FN+) sold for $411 May 31 on eBay.

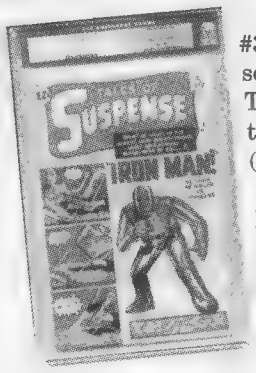
This issue of the tryout anthology featured the third appearance of the updated Green Lantern, Hal Jordan in two stories, "The Secret of the Black Museum!" and "The Creature That Couldn't Die!"

Artist Gil Kane once again provided the art for both stories.

– Brent Frankenhoff

Issue	Grade	Price
Marvel Tales (Atlas) #93	7.5	$960.00
Marvel Team-Up #3	9.6	$156.44
Marvel Team-Up #7	9.6	$209.50
Master Comics #65	9.0	$167.50
More Fun Comics #52	1.0	$3,150.00
Mystery In Space #8	7.0	$204.03
Mystic Comics #2	7.5	$265.00
National Comics #23	7.5	$326.01
Nick Fury #1	9.6	$450.00
Nick Fury #1	9.6	$375.00
Nick Fury #1	9.6	$330.04
Nick Fury #1	9.4	$204.83
Nick Fury #15	9.4	$173.50
Phantom Lady #15	7.5	$888.78
Pictorial Romances #4	9.0	$325.00
Popular Comics #77	9.0	$175.00
Prize Comics #39	6.0	$172.50
Punisher Limited Series #19	8.8	$157.51
Sensation Comics #40	5.0	$134.50
Sensation Comics #65	8.5	$338.88
Sheena #7	7.5	$170.00
Showcase #13	4.5	$410.00
Showcase #14	5.0	$795.00
Showcase #14	4.0	$400.00
Showcase #24	6.5	$411.00
Showcase #30	8.5	$649.99
Showcase #30	7.0	$299.00
Showcase #61	9.4	$304.00
Silver Surfer #1	9.0	$460.00
Silver Surfer #1	8.5	$331.00
Silver Surfer #2	9.4	$399.00
Silver Surfer #3	9.6	$799.00
Silver Surfer #4	8.5	$326.00
Silver Surfer #4	8.5	$311.00
Spectre, The #2	9.4	$163.50
Spider-Man (Gold UPC) #1	9.6	$150.00
Spider-Man (Platinum) #1	9.4	$175.00
Spirit, The #16	7.0	$172.50
Star Trek (GK)(Var.) #2	6.5	$134.86
Star Trek (GK)(Var.) #3	8.0	$138.13
Strange Tales #33	8.0	$293.00
Strange Tales #110	6.5	$431.00
Strange Tales #135	9.2	$400.00
Sub-Mariner #1	9.4	$352.50
Sub-Mariner #1	9.4	$275.01
Sub-Mariner #1	9.2	$167.50
Sub-Mariner #2	9.6	$145.50
Sub-Mariner #11	9.6	$260.00
Superman #2	5.0	$2,650.00
Superman #4	7.5	$3,050.00
Tales Of Suspense #39	8.5	$4,500.00

Tales of Suspense #39 sells for $4,500



A copy of *Tales of Suspense* #39 (Mar 63) graded 8.5 (VF+) sold for $4,500 May 27 on eBay. There are 13 copies graded better with the highest graded 9.6 (NM+).

The issue, with art by Jack Kirby, features the first appearance and origin of Iron Man in "Iron Man is Born." Iron Man's original gray suit of armor is also introduced.

– Nathan Melby

Issue	Grade	Price
Tales Of Suspense #40	6.5	$328.50
Tales Of Suspense #40	6.0	$350.00
Tales Of Suspense #47	9.0	$393.00
Tales Of Suspense #49	9.0	$755.00
Tales Of Suspense #90	9.4	$229.95
Tales Of Suspense #92	9.4	$177.50
Tales To Astonish #2	4.5	$153.50
Tales To Astonish #12	8.0	$355.00
Tales To Astonish #21	8.0	$425.00
Tales To Astonish #27	6.0	$736.00
Tales To Astonish #35	4.5	$235.50
Tales To Astonish #36	7.0	$192.50
Tales To Astonish #51	9.4	$355.01
Tales To Astonish #52	9.4	$425.00
Tales To Astonish #54	9.0	$155.00
Tales To Astonish #60	8.5	$305.00
Thor #148	9.4	$187.50
Thor Annual #2	9.2	$164.00
Tomb Of Dracula #10	9.4	$317.00
Tomb Of Dracula #12	9.6	$154.50
Tomb Of Dracula #21	9.8	$152.50
Tomb Of Terror #3	8.5	$199.00
Two-Gun Kid #1	5.0	$255.00
Ultimate Spider-Man #1	9.8	$549.00
Ultimate Spider-Man #1	9.6	$214.95
Ultimate Spider-Man #1	9.6	$161.00
Ultimate Spider-Man #1	9.4	$140.00
Ult. Spider-Man (DF) #1	9.8	$405.00
Ult. Spider-Man (White) #1	9.8	$649.95
Ult. Spider-Man (White) #1	9.6	$535.00
Ult. Spider-Man (White) #1	9.6	$354.00
Ult. Spider-Man (White) #1	9.6	$340.00
Ult. Spider-Man (White) #1	9.6	$300.00
Ult. Spider-Man (White) #1	9.4	$262.00
Ult. Spider-Man (White) #1	9.4	$192.49
Ult. Spider-Man (White) #1	9.2	$207.50
Ultimate Spider-Man #4	9.8	$165.00
Ultimate Spider-Man #5	9.6	$155.00
Ultimate Spider-Man #5	9.6	$142.50
Ultimate Spider-Man #6	9.8	$159.95
Ultimate X-Men #1	9.8	$305.00
Uncanny X-Men #1	7	$2,752.02
Uncanny X-Men #1	3	$750.00
Uncanny X-Men #2	7	$338.33
Uncanny X-Men #2	6	$346.66
Uncanny X-Men #2	4	$170.52
Uncanny X-Men #3	9.2	$1,802.00
Uncanny X-Men #3	6.5	$202.50
Uncanny X-Men #4	9	$1,225.00
Uncanny X-Men #4	8.5	$676.00
Uncanny X-Men #4	7	$360.00
Uncanny X-Men #6	9.2	$900.00
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Uncanny X-Men #45	9.6	$342.01
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Uncanny X-Men #94	7.5	$302.00
Uncanny X-Men #94	5	$150.00
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Uncanny X-Men #141	9.8	$255.00
Uncanny X-Men #142	9.8	$215.50
Uncanny X-Men #142	9.8	$167.50
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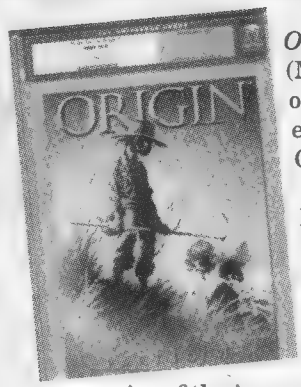
Wolverine #1	9.8	$189.99
Wolverine #1	9.8	$172.50
Wolverine (Nabisco) #145	9.6	$275.00
Wolverine (mini) #1	9.8	$152.50
Wolverine: The Origin #1	10.0	$961.00
Wolverine: The Origin #1	9.9	$194.50
Wolverine: The Origin #6	10	$142.50
Wonder Comics #1	2	$1,500.00
Wonder Comics #13	9	$875.00
World's Finest Comics #3	1.8	$217.50
Yellow Submarine #	9.2	$256.00
Zap Comix #1	8.5	$350.00
Zorro #10	9.4	$194.00

Wolverine: The Origin #1 sells for $961



A copy of *Wolverine: The Origin* (Nov 01) graded 10.0 (M) sold for $961 on May 31 on eBay. There are four other copies graded 10.0 by CGC.

The issue, written by Paul Jenkins and drawn by Andy Kubert, tells the story of a young Logan, who would eventually become Wolverine. A year ago, one of the first 10.0 copies of the issue sold for $2,250 on May 25.

– Nathan Melby

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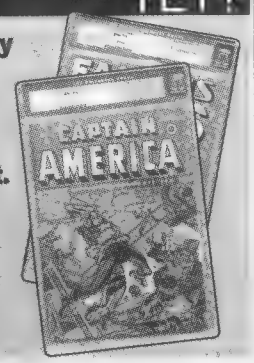

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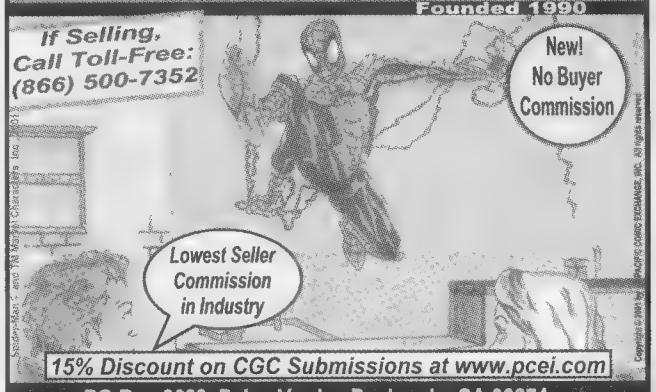

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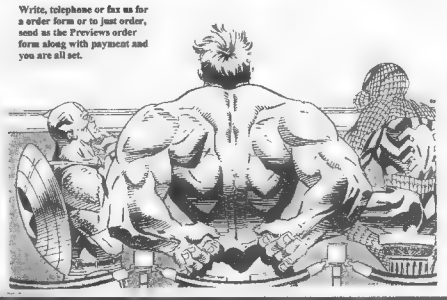

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'Awesome!'

East Coast show gets praise — and a Marvel policy changes

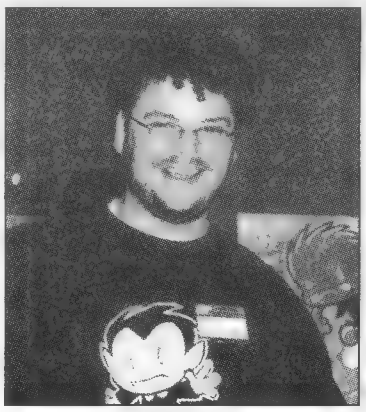
By **Maggie Thompson**

Steve Conley had spent all of Saturday handing out copies of his *Astounding Space Thrills* to people entering and leaving the show floor. But his smile was as broad at the end of the day as it had been in the morning. Asked how the show had done for him during the day, he replied, "Fantastic! I was really impressed. The number of people is just amazing. I'm giving away 8,000 comics at this show, and we went through 10 boxes in the last four hours on a Saturday, so this is amazing. It's great."

Conley

While a convention can do well for someone handing out free samples, positive response to that may not indicate a great show for someone with wares to sell. But Tim Koops confirmed, "The show's been great. I have no complaint." His biggest sale the first day was the Ohio copy of *Avengers* #2. "It had the grease pencil, but the guy was real happy with it." The owner of *www.koopscomics.com* said his big buy had come at the beginning of the show: two long boxes of trade paperbacks for $6.89 apiece.

Bob Hoskins of Stormwatch Comics, in New Jersey, said, "The numbers are definitely up. There are a lot more people here than there were last year."



Baltazar

Indie creator Art Baltazar, asked for his impression of the show, laughed and responded, "Awesome! The show is excellent, awesome, crazy busy! People waiting to talk to me! I can't believe it! Awesome! cool!"

Blind Wolf Studios' Franco echoed, "Amazing! This is a great convention!"

Dealers meet customers

Conrad Eschenberg, selling both comics and original art described the show as "pretty good." He said, "I've got no complaints. Sales are a little on the slow side, but I have a lot of potential orders that will come. You do the shows to meet the customers. What happens is that people see the face of the person they're buying from and they later buy product. I've been doing this for 40 years or longer. This is where you meet people face to face." His *www.comicsnart@pcrealm.net* site is available after people have left the show. "My sales are primarily at shows with the art, where I meet my clients and I sell to them at a later time. They'll do it by mail, they'll do it by time payments, they'll call me on the phone. A combination of sales come to me from the website. Between the advertising in ***CBG*** each week, the website, and the shows, I conduct my business." He sold a Barry Windsor-Smith *Conan* page for $2,000.

Charlie Adlard

Art dealer Tom Fleming said the show by end of the day Saturday had been good. "We've had some good sales. I haven't made any major buys so far, but I think it's going to continue to be a good show. It's getting bigger each year. It's better than last year. I'm going to be here next year."

Another art dealer, Albert Moy, said, "It's been going pretty well, very crowded. There are more people here this year."

Jamie Graham of Graham Crackers, described the show as "pretty good." He said, "I felt that they've got more people here but there weren't as many for the old comics; it's more of a gaming convention, but yesterday seemed to perk up, so today should be light. We drove 13 hours to be here, so we're a happy supporter. Our biggest sale was *Amazing Fantasy* #15. It's a nice, calm, happy show: easy to get in, easy to get out. Those are the things that are important to me besides the people. This is a super-busy show, and Wizard always gets the people in the door. All I know is I'm at every one of their shows. I've got 12 booths, just in Chicago."

Ernie Colón.

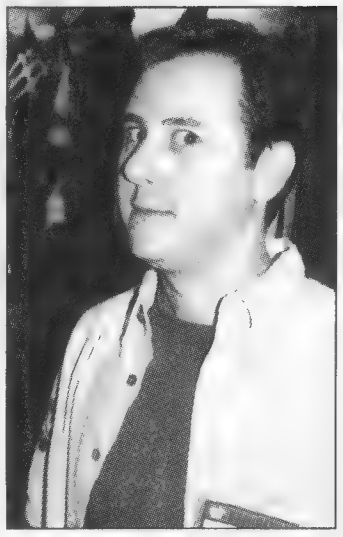
Richard Evans said the high spot of the show for him was, "Buying the Pay Copy of *Silver Streak* #1." A collector who said he had had it for eight or 10 years had brought it to the show. "He was showing it around and I guess I was the most enthused."

Exhibitors praise show

Graphitti's Bob Chapman said, "I've had a very good show: lots of people, lots of sales, lots of excitement and energy — yeah, it's definitely been a good show. Better than last year. Hopefully, it'll be even better next year."

CGC Primary Grader Steve Borock, losing his voice by Saturday evening, termed the show "Great."

Jan Utstein-O'Neill at Hurricane said for her, the convention was "deliciously crazy. We did not get out of the booth for more than five minutes, and that was just to get caffeine to help you keep going. That's how crazy the day was." The focus for her was, "people coming over and gobbling up the books. We had two books that had blank covers for Tone Rodriguez to draw on, and people were going crazy buying them. That was a good thing for everyone, and Tone is exhausted now, as are the rest of us," she says laughing.



Chris Eliopoulos

CrossGen's Tony Panaccio moaned Saturday evening, "Oh, my feet hurt from the knees down."

DC experiments

Autograph lines were long. Waits of two to three hours for high-profile celebrities were not uncommon. Fan Pete Chuka, saying the show had been "great," praised DC: "We lucked out. DC was kind enough to offer wristbands at their booth, so, once Alex Ross was done with his two- or three-hour signing over there, he was at DC for 100 signers only. DC did an excellent job with their wristband program."

Wizard World returns to Philadelphia

Wizard President and COO Fred Pierce told ***CBG*** on Sunday, "The show is doing phenomenally well. We far exceeded our expectations. Before, we just had all of Hall A. This year, we have all of Halls B and C and we're doing a lot of gaming and other events downstairs on Floor One. We didn't separate them on purpose; that's just the way it lays out. We actually would have preferred keeping it altogether, but that's really just how this floor lays out, and we love it. We have gaming all over." Describing the show as "amazing," he confirmed, "We've secured the hall again and we'll try to make it bigger next year." It will be May 21-23, 2004, at the Pennsylvania Convention Center in downtown Philadelphia.

Policy changes for retailers

Discussed at a Marvel reception and confirmed in a follow-up press conference is a change in Marvel's policy for retailers. Jemas told retailers, "We had stopped overprinting and reprinting because we weren't smart enough to do it right." Polling the retailers in attendance, Jemas suggested reprinting in cases of heavy demand. They agreed, and Jemas made the formal announcement June 6: If *Trouble* #1 sells out in the first week, there will be a second printing within two weeks with a Frank Cho cover replacing the photo cover of the first edition. ✦

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CALIFORNIA

Jun 21 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 25 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 28 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 28-29 CA, Modesto. Sports Cards & Collectible Show, Vintage Faire Mall. Beckwith & Standiford off Hwy. 99, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $125. for 1 or 2, $105. for 3 or more, A: free. CA Sports Card Show, PO Box 992296, Redding, CA 96099. PH: 530-241-4063 FAX: 530-241-6324.

Jul 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 5-6 CA, Los Angeles. Monsters Among Us 4, Radisson Hotel LAX. 6225 W. Century Blvd., SH: Sat. 11am-6pm, Sun., 11am-5pm, A: $15., under 12 free. PH: 734-242-6885.

Jul 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 9 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 12 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 16 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 17-20 CA, San Diego. Comic-Con International, Convention Ctr. Comic-Con, PO Box 128458, San Diego, CA 92112.

Jul 19 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 23 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 26 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 30 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 2 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 6 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

CONNECTICUT

Jul 11-13 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Jun 22 DE, Newark. Comic Book, Sports Card & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10:30am-3:30pm, A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Jun 21 FL, Fort Lauderdale. South FL Weekend Summer Con, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-579-7398 or 224-1162.

ILLINOIS

Jun 29 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 29 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Jul 13 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jul 27 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 3 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35., A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jun 29 IN, Indianapolis. Comic Book & Toy Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 65-6', F: $70. for 1, $140. for 3, A: $4. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Jul 19-20 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Guipa, PH: 219-389-9962.

Jul 24-27 2003 IN, Indianapolis. Gen Con Game Fair, Convention Ctr. PH: 800-529-EXPO (3976).

IOWA

Jun 21 IA, Council Bluffs. 1st Greater Omaha Comic Conv., Best Western Crossroads. 2216 27th Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 22 IA, Des Moines. Comic Book I-Con 2003, State Fairgrounds-Walnut Ctr. Bldg. SH: 10am-5pm, T: 32-8', F: $60. before Mar. 15, $75. after, A: $4. Mark Wilke-Metz, 3420 Cottage Grove, Des Moines, IA 50311. PH: 515-274-0925.or 490-2797.

Jul 27 IA, Des Moines. Comic Book Conv., Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Jul 26 KS, Shawnee. Comic Book Convention, Park Lanes Family Fun Ctr. 7701 Renner Rd., SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MARYLAND

Jun 21 MD, Kensington. Comic Book, Sports Cards Collectorama Show, Armory. I-495 exit 33, Connecticut Ave. to Kensington, L. at Knowles Ave., R. at Armory Ave., SH: 10am-4pm, T: 65-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

MASSACHUSETTS

Jun 22 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Jun 20-22 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jun 22 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jun 25 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 11-13 MI, Warren. Sports Card, Comic Book, Coin & Coll. Show, Universal Mall. 12 Mile & Dequindre, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 25, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jul 12 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions,"Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jul 16 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026.

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Jul 23 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 30 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 6 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 8-10 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

MINNESOTA

Jun 29 MN, Saint Paul. Nostalgia Comic Books & Collectibles Show, Four Points Sheraton. 400 N. Hamline Ave., SH: 10am-4pm, T: 40, F: $70., A: $3. Joel Thingvall, 300 E. 4th St. #315, St. Paul, MN 55101. PH: 651-644-9903.

MISSOURI

Jul 20 MO, Saint Louis. Collectorsworld Comic Book Show, Holiday Inn. 10709 Watson Rd., SH: 10am-3:30pm, T: 45-8', F: $60., A: $4. Jerry Frandeka, PO Box 12234, St. Louis, MO 63157. PH: 314-865-0469 or 353-4653.

NEBRASKA

Jun 21 NE, Omaha. 1st Greater Omaha Comic Conv., Best Western Crossroads. 2216 27th Ave., Council Bluffs, IA, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

NEVADA

Jul 10-14 NV, Reno. RenoCon 2003, Club Cal-Neva Hotel & Casino. T: 20, F: $250. Alpha Omega Games, Bruce Perez, PO Box 50893, Sparks, NV 89435. PH: 775-338-5353.

NEW JERSEY

Jun 29 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jul 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Jul 18-20 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Aug 3 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Jun 22 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 22 NY, New York City. MOCCA Art Festival, Puck Bldg. 293 Lafayette St. at Houston, SH: 11am-7pm, A: $5. MOCCA, Derek Mainhart, 32 Union Sq. E. Ste. 600, New York, NY 10003. PH: 212-254-3511.

Jun 28 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Jul 13 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jul 25-26 NY, New York City. Big Apple Comic Book, Art & Toy Show, St. Paul Church Auditorium. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-6pm, A: $6. PH: 718-326-2713 or 201-892-1212.

Jul 27 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Aug 2-3 NY, Massapequa. Comic Book & Sports Card Show, Sunrise Mall. 479 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 75-8', F: $115., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

NORTH CAROLINA

Jul 6 NC, Charlotte. Comicon, Four Points Sheraton Hotel. I-277 exit 2A, SH: 10am-4pm, T: 40, F: $60., A: $2. Rick Fortenberry, PH: 704-424-3453 or David Hinson, PH: 803-547-3995.

Jul 12 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

OHIO

Jul 13 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Aug 3 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., SH: 10am-4pm, T: 50-6', F: $60., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Jun 20-21 PA. Hershey. Comicon Comic Book & Toy Convention, Cocoaplex Cinema. 1150 Cocoa Ave., SH: Fri. 12noon-9pm, Sat. 10am-9pm, A: $5.25 before 6pm, $7.25 after 6pm, $4.75 srs. & under 12. Hershey Comicon, PO Box 855, Hanover, PA 17331. PH: 717-632-2878.

Jun 20-22 PA, Greensburg. Sports Card, Comic Book & Toy Show, Fairgrounds. I-70 E. to Rt. 30 E., T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

Jun 22 PA, Scranton. ComicCon, Clarion Hotel. 300 Meadow Ave., I-81 exit 184, SH: 10am-5pm, T: 40-8', F: $50., A: $3., 5 & under free. JODIA Promos., Joseph Figured, 81 Sunset Ln., Cogan Station, PA 17728. PH: 570-327-1486.

Jun 22 PA, Ellwood City. Dollarpalooza, NDC Warehouse. 516 Lawrence Ave., SH: 10am-5pm, T: 70, A: free. New Dimension Comics, 508 Lawrence Ave., Ellwood City, PA 16117. PH: 724-758-2324.

Jun 29 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. I-376 E. at Old Haymaker Rd. (Rt. 48), PA Tpke. at exit 6, t. 22 & Rt. 48, SH: 10am-3pm, T: 40-8', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 29 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Jul 4-6 PA, Washington. Sports Card, Comic Book & Toy Show, Fairgrounds. T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

TEXAS

Jun 22 TX, Waco. Comic Book & Collectibles Show, Hilton Inn. 113 S. University Parks Dr., SH: 10am-5pm, T: 50-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-771-4238 or 760-8682.

Jun 28-29 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Jul 12-13 TX, Dallas. Big D Collectible Show, Mesquite Convention Ctr. Hwy. 635 & Military Pkwy., SH: Sat. 10am-5pm, Sun. 10am-3pm. Don Maris, Box 210367, Dallas, TX 75211. PH: 214-339-2935.

Jul 12-13 TX, Richardson. Dallas Comic Con & Toy Show, Civic Ctr. 411 W. Arapaho Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, T: 150. PH: 972-420-8639.

Jul 25-27 TX, Houston. Lone Star Shows. PH: 936-560-0372.

VIRGINIA

Jun 22 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Jun 29 VA, Roanoke. ComiCon, Holiday Inn Tanglewood. 4468 Starkey Rd. SW, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jul 27 2003 VA, Richmond. CCCC Summer Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

WISCONSIN

Aug 1-3 WI, Milwaukee. Gamefest, Midwest Express Ctr. 400 W. Wisconsin Ave., Ste 301A. Advantage Conv. Serv., PO Box 1128, Antwerp, OH 45813. PH: 419-258-1780, FAX: 419-258-1870.

Aug 3 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675 or Henry, PH: 414-449-1760.

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4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
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Item #3 _____	Item #7 _____	Item #10 _____
Item #4 _____		

Use additional sheets of paper if needed.

Philadelphia con had a lively turnout

By **Peter David**

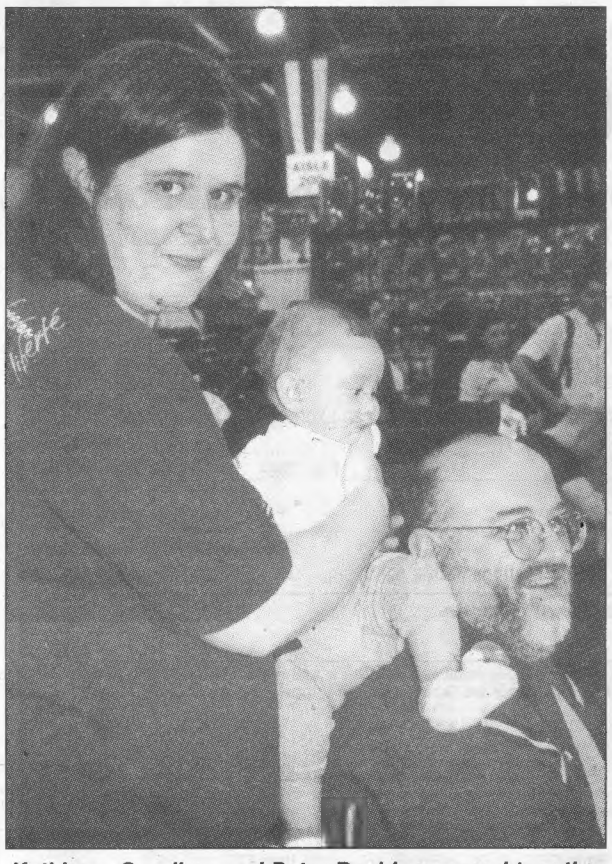
Running slightly short of week this week, I'm using my trusty fallback and presenting excerpts from my online weblog from *Peter David.net*.

Whiz of a Wiz. I came back from the Philadelphia Wizard World convention. Certainly the liveliest turnout I've seen at a con in some time. And the facilities were large enough to contain the crowd without things getting overpopulated.

I went down with Kathleen and Caroline (Ariel spending the weekend with her mom). Many people asked after Ariel, which was nice, and there were many "oooohs" and "aaaahs" over the baby. Saturday night, Kathleen went out with a group of convention attendees including Elayne and Robin Riggs and Leah Adezio (admirably keeping things together in the wake of her recent loss). I willingly volunteered to go back to the hotel with the baby; not a great sacrifice, as my voice was completely gone and I was utterly exhausted.

Ken Knudsen, artist of *My Monkey's Name Is Jennifer*, was set up two tables down and was true to the promise he made in the back inside cover of his comic's most recent issue by giving me a vodka shot. I downed it and then remembered I didn't drink. Fortunately, it didn't blast back up and out my nose.

The table was back to back with Mart and Carrie Nodell, whom it's always great to see. Jim Salicrup stopped by, as did, 10 minutes later, Danny Fingeroth, so it was like Marvel old-home week. Met my editor on *Captain Marvel*, Andy Schmidt, who bears a striking resemblance to Riley from *Buffy*. Or maybe Richie Cunningham. I haven't decided yet.



Kathleen, Caroline, and Peter David appeared together for autograph opportunities in Philadelphia.

There was lots of interest in *Fallen Angel*, as people paged through the first five issues, which I had out in various forms on my table. I signed comics steadily from 10 a.m. (ET) through 4 in the afternoon on Saturday (there was a lighter turnout Sunday) and, I have to admit, I was surprised. I wasn't in most of the advertisements (not their fault; I didn't sign on until late), yet I had steady business. So that was nice.

Democratic chances. Best comment on the Democratic chances in 2004 came from Comedy Central; it was either *The Daily Show* or Colin Quinn's program at 11:30 (ET): The only shot the Democrats have in 2004 to win the presidency is if they lower the voting age to 6 and nominate SpongeBob SquarePants.

(Afterword: Turned out I misremembered entirely, as it was pointed out to me the joke was actually said on the season-ender of ***Saturday Night Live****.)*

Tit for tat. Just when I think the world can't get any screwier, I can't help but notice that the markings on Mike Tyson's face uncomfortably remind me of the tattoos on serial killer Karl Coven from *Captain Marvel*. I don't know how long Tyson's had those markings, nor do I know if Ivan was aware of them, but they sure are evocative of Coven. All he needs is a tattoo displaying his brain. Then, again, maybe Tyson doesn't want a tattoo on his buttocks.

I just turned in the script for *Captain Marvel* #14. It is quite probably the weirdest one to date. And, if you're familiar with the history of the series, that's saying something. It's primarily a conversational issue, as Captain Marvel chats with the original long-haired, leather-jacketed version of himself and his naive, blue-and-red uniformed version from the beginning of the run before he went nuts, while Rick talks with the young, '60s-talking Rick Jones who drove out onto the testing range (complete, inexplicably, with '60s-style slang like "Daddy-O") and also Rick during the period when he was Captain America's partner and dressed in Bucky's old uniform (an action that Rick now refers to as "disturbingly necrophilic in retrospect").

We'll see how much of it actually sees print.

Two years ago today. Kathleen and I got married.

One year ago today, we announced to a room of about 300 Italian *Star Trek* fans (we were overseas for a convention) that Kathleen was pregnant.

Today, we're sitting around watching a deluge outside.

Ah, well ... two exciting May 26ths out of three ain't bad.

Cirque. Kathleen, Ariel, and I headed out to Randall's Island, just off the Triboro Bridge, to see the touring Cirque du Soleil production, *Varekai*. Very loosely based on ancient myth, *Varekai* tells the story of Icarus, speculating that he survived his plummet from on high and landed in a strange garden of fantastical creatures — creatures who can, unsurprisingly, juggle, springboard, fly around on straps, do dizzying trapeze acts, *etc.*

Varekai had all the spectacular, jaw-dropping moments we've come to expect from Cirque. In this case, however, there was something more. We followed a reality series on Bravo called *Fire Within* which depicted, from audition all the way through to the show going on the road, the development of *Varekai*. What I thought was going to be a promotional puff series instead was a remarkably detailed, honest, warts-and-all weeks-long documentary of everything the performers and creators go through to produce Cirque — overseen, all the while, by Cirque's creator, Guy, whose judgment of what works and what doesn't, who stays and who goes, is absolute. He votes you off the island, you're gone.

Because of *Fire Within*, we came to "know" a number of the players (although, obviously, they don't know us). As a result, it added a whole 'nother level to watching Cirque, because we knew everything these folks had gone through to produce the show and had come to like a number of them as people. My favorite was a young gymnast named Stella. We watched her trials and tribulations, seeing her gymnastic act morph into more of a trapeze act, which was something she was unaccustomed to. We watched her difficulties with a budding romantic relationship, even watched opening night, when she was going nuts because her parents became separated, one of them didn't have a ticket, and she was frantically trying to contact her father, who had inexplicably shut off his cell phone.

So there we were, seated two rows from the front, and they had just finished one particular act which involved practically skating around on a slick cloth that simulated the surface of water. And there was Stella as a supporting player in that particular sequence. At the very end, she slid on her belly right up to where we were, reached down and unhooked one of the buckles securing the cloth so it could be removed. Then, her job done, she started to head off the stage.

Just loudly enough so she could hear me, I called, "Hey, Stella."

She did a double take, stopped, glanced our way, and then grinned in acknowledgment. The entire moment took no more than two seconds. Hopefully, it was a signal to her that her contributions as an individual are appreciated.

Either that or she thinks there's some nut stalking her. Jeez, I hope not. ✦

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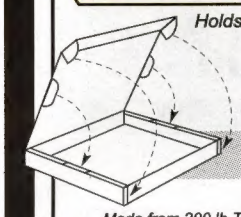

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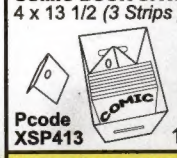
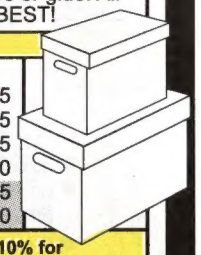
	KAF40R	Superior	0.040	12.50	23.10	40.35	175.15	304.70
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 4.30	$ 6.75	$ 10.60	$ 42.90	$ 72.60
	KAF28DSA	Intermediate	0.028	8.60	13.65	21.10	85.75	150.65
	KAF40DSA	Superior	0.040	13.35	23.45	44.35	185.75	322.95
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.65	$ 7.15	$ 11.25	$ 45.10	$ 76.90
	KAF28GA	Intermediate	0.028	9.20	14.25	22.40	90.10	159.30
	KAF40GA	superior	0.040	14.40	26.05	45.40	196.90	342.40

STORAGE AND DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends with the handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3" Deep cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

FOLD N' HOLD	MAGAZINE	LIFE MAGAZINE	COMPACT COMIC	LONG COMIC
COMIC BOOK SPACERS 4 x 13 1/2 *(3 Strips per sheet)*	9 x 11 1/2 x 15	11 1/2 x 14 3/4 x 15 3/4	7 3/4 x 11 x 15	7 3/4 x 11 x 26
	*Holds up to 150 magazines. Also use for Golden Age Cmic Books or folded One Sheets.*	*Holds 60-65 Life Magazines.*	*Holds up to 200 Comics.* Pcode XCC200	*Holds up to 300 Comics.* Pcode XLC300
Pcode XSP413	2 $ 14.00	2 $ 15.40	2 $ 11.40	2 $ 14.75
5 $ 5.85	5 32.15	5 33.45	5 25.50	5 32.15
10 9.35	25 114.95	25 123.20	10 39.50	10 64.15
25 19.50	50 207.45	50 215.05	25 81.65	25 128.80
50 33.90	+ freight 100 304.95	+ freight 100 312.20	+ freight 50 121.00	+ freight 50 171.25
100 61.60	Pcode XMAG150	Pcode XLM60	+ freight 100 217.80	+ freight 100 302.50



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- ❑ CHECK ENCLOSED
- ❑ CHARGE TO MY VISA / MC / AMEX
- ❑ SEND C.O.D. (add $6)

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Quantity	Mil	Prod. Code	Description	Price

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Street address — All orders under $25 add $4

City — State — zip — C.O.D. orders add $6

NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY — NY State Residents add 8% sales tax

Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping

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Check out these *PREVIEWS* Exclusives!

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Available only in limited release!

PREVIEWS EXCLUSIVE

NEON GENESIS EVANGELION MICRO ACTION FIGURES

A Previews Exclusive! *Imported from Japan!* Manufactured by Kaiyodo these 3 ½" to 4" tall figures expertly replicate the characters and mecha from one of the most popular anime series ever! This first series, dubbed "Angel Attack", will include: *Sachiel Double Head Type, Sachiel Normal, Rei Ayanami Normal, Rei Ayanami Bandaged, EVA Unit-01 with Pallet Gun,* and *EVA Unit 01 with Progressive Knife.* Sculpted by the same Japanese artisans responsible for the standard *NGE* figures, these figures feature a quality and articulation never-before-seen on a shokugan (small figure) scale! Scheduled to ship in September 2003.

$3.99 Each Sugg. Retail

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SOULFIRE #1 PREVIEWS EXCLUSIVE COVER EDITION

A Previews Exclusive! Superstar artist Michael Turner and Eisner Award-winning writer Jeph Loeb team up to bring you the premiere issue of a new kind of adventure series! This incredible exclusive cover — created especially for *Previews!* — showcases Soulfire as never before seen!

$3.99 Each Sugg. Retail

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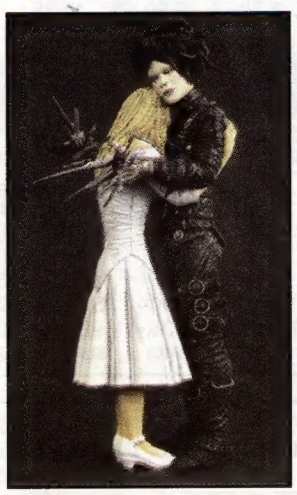
DIAMOND SELECT



EDWARD SCISSORHANDS: EDWARD & KIM DELUXE STATUE

A Diamond Select Release! Master sculptor Gabriel Marqez has spent months capturing every detail of this tragic moment… as Edward tenuously holds his forbidden love, Kim, in his arms. This piece is limited to 1,990 pieces (the year of the movie's release) and includes two complete 12" statues along with a display base. Includes a full-color, hand numbered Certificate of Authenticity.

$250.00 Each Sugg. Retail

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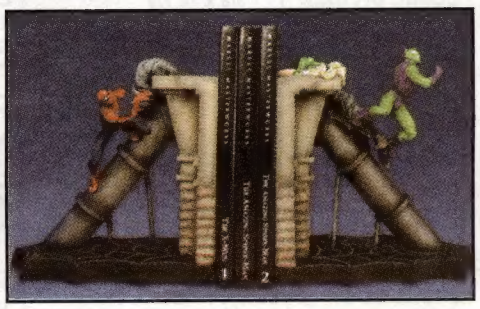

SPIDER-MAN VS. GREEN GOBLIN: CONFRONTATION BOOKENDS

A Diamond Select release! The second set of bookends from Diamond Select depicts the climactic battle over the Brooklyn Bridge with the life of Peter's love, Gwen Stacey, hanging in the balance! Sculptor Shawn Nagle has captured this historic moment with each half of the bookend set including a section of the bridge, along with a smoke contrail from the Goblin's glider extending across its length (cast in clear resin). Limited to only 2,500 pieces worldwide with full color hand numbered Certificate of Authenticity.

$250.00 Each Sugg. Retail

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DC DIRECT

SUPER FRIENDS!: SUPERMAN MAQUETTE

Advance-solicited; in stores December 10, 2003. This *Super Friends!* Superman Maquette (sculpted by Karen Palinko) is a limited-edition, hand-painted, cold-cast porcelain statue measuring approximately 9" tall and is packaged in a 4-color box.

$89.95 Each Sugg. Retail

JUN030273X1

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!

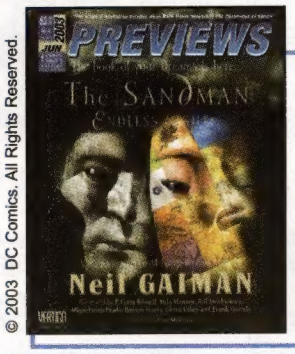
- Eye Candy 3 PX Imprint
- Neon Genesis Evangelion Micro Action Figures Series 1
- Punisher: Black & White Logo PX T-Shirt
- Some Trouble of a SeRRious Nature Deluxe PX DVD & VHS
- Soulfire #1 PX Cover Edition
- Tarot: Witch of the Black Rose Vol. 1 PX Limited Edition TP
- Vampire Hunter D PX Resin Busts

More Diamond Select Items!

- Avengers & Adversaries Quicksilver Medium Statue
- Edward Scissorhands: Edward & Kim Deluxe Statue
- Marvel Universe: New X-Men Jean Grey Bust
- Rogues' Gallery: Green Goblin Bust
- Spider-Man vs. Green Goblin: Confrontation Bookends

More DC Direct Items!

- Death Manga Statue
- Hawkman Mini-Bust
- Justice League Animated: Green Lantern Mini Maquette
- JLA: Liberty & Justice Collector's Plate
- Krypto Soft Toy
- Pocket Super Heroes Series 2:
  - *Silver Age Kid Flash & Aqualad*
  - *Shazam! & Sivana*
  - *Ultra Boy & Phantom Girl*
- The Sandman: Endless Nights Poster
- Super Friends!: Superman Maquette
- T.H.U.N.D.E.R Agents: NoMan Statue



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